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FUTURE PROGRAMME FEATURES.



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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week beginning

SUNDAY, November 22nd.

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IMPORTANT TO READERS.

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To My British Friends.

By FEODOR CHALIAPINE.

[One of the most important of recent broadcasts was that given by M. Chaliapine, the world-famous bass singer. M. Chaliapine expressed the following opinions in an interview which he gave to our representative.]

THERE can be no doubt by this time that broadcasting is destined to have a tremendous effect upon musical interest everywhere. Think of millions of people listening to music of all kinds every day! It is bound to have an important influence.

And it gives me great pleasure to think that it is the poor man who is benefiting the most. In past years he had to be content to hear of great artists; it was not for him to hear them. High-class concerts were too expensive for him, and still are. But his inexpensive little wireless set places him in touch at will with the best music the world has to offer.

That is a fine thing. As I travelled up and down England during my recent visit, I was keenly interested to see the myriads of aerials attached to the houses of the humbler classes, for they proved how popular this new form of pleasure is becoming. I was also delighted to see farm-houses and cottages in remote country districts equipped in the same way. My imagination was touched. I thought of families cut off from the amenities of town life, yet able, at the touch of a button, so to speak, to bring to their own fireside the strains of symphony and opera.

I wonder if townspeople always realise what the wireless means to the countryside? Broadcasting must be silently bringing about great changes there.

Well, I myself put the headphones on one day, and I was astonished at the result. The music came over clear and distinct; as a transmitting medium the wireless seemed to be admirable, and adequate to the efforts of any artist.

* * * * *

Then came invitations to broadcast. I received many in America, but refused them all. As my readers know, there is a number of broadcasting organisations in that country, and the owners of wireless sets pay no licence fees whatever. I declined to sing because I could not see why millions of people should be able to hear me for nothing. My view was that each should pay something, even if it was only a penny per head. I like your system here much better. You have only one organisation, and the Government's concern with the whole matter increases confidence.

* * * * *

I am glad that my first broadcast took place in England. Millions of people, I suppose, heard me, and it will be no secret that an artist's payment is usually governed by the size of his audience. But in this case I asked for no more than my ordinary concert fee—for two reasons. The first is that my full concert programme was curtailed, for whereas at a concert there is vision to help to sustain the interest of one's audience, in

(Continued overleaf in column 3.)



M. CHALIAPINE

The Story-Songs of Yesteryear.

By Edwin Pugh.



A Memory of Jessie Wentworth.

SONGS embodying stories, which were so popular with the music-hall audiences of thirty odd years ago, are in the direct tradition of the old English ballad, and yet seem to me rather funnily, perhaps, to forecast the coming of the modern radio, its infinite possibilities and rigid limitations. For it was mainly on their voices alone that those singers of a bygone day relied for their effects. They needed no extraneous aids of scenery, costume, or other theatrical properties. As a rule, they wore ordinary evening dress and used only as much make-up as the footlights demand from even the most eminent of actors in what is called the legitimate drama.

Voice and Personality.

They just strolled on to the stage, and stood there, and sang. Their voices were usually nothing much to boast about; in most cases the words and music of their songs were alike banal, and their sentiment commonplace. Their only assets were a personality, a clear enunciation, and—first and last—a power of expressing emotion by means of their vocal chords. They indulged in very few gestures or facial play, and, generally speaking, when they did, they were far more prone to mar than to enhance their effects. No; it was just their voices that carried them through, as it is just the voices that we hear through our headphones or loud speakers which at once achieve success or fail to meadowlily or sink into failure.

Towards the end of their vogue these story-songs were styled, rather pompously, song-norms. Accessories of elaborate scenery and costume were then employed, and choruses and experiments engaged, to increase the attractiveness of these shows. And from that moment, when these really quaint performances became more spectacular than narrative, the days of the old actor-vocalist—as he was sometimes called—were numbered.

An Old, Old Tale.

The first story-song that I remember was, I think, "After the Ball," an American importation, by the way. It was sung by that famous lion comique—why "comique" none knew—Charles Godfrey. It set forth the old, old tale, put into rhyme, of a lover seeing his sweetheart kissing another man who—when it is, alas! too late—turns out to be her brother. The first verse opens:

Come, little maiden, climb the old man's knee—
Tell me a story, do, uncle, please!
Tell you a story? What shall I tell—
Tales about giants or the Little Nell?
No; I will tell you something that's true,
How I ne'er wot or had children like you.
I had a sweetheart, my all-in-all,
But I thought her faithless—after the ball!

After the ball was over,
After the guests were gone,
After the stars were sinking,
After the break of dawn,
Many a heart was aching,
If we could read them all,
Many a fond hope was shattered—
After the ball!

I quote thus much of that song, not because of its intrinsic merits, if any, but because it set a fashion in similar songs, a fashion which became a

craze, and at last died—as all crazes do—of its own excesses, but not before it had given birth to an abundant progeny.

Among the best of these imitative ditties was "Those Wedding Bells." This story-song tells how a stranger enters a church and interrupts a marriage service by claiming the intended bride as his own long-lost wife. The chorus runs:

Those wedding bells shall not ring out—
I swear it on my life!
For we were wedded years ago,
And she is still my wife.
She's mine by Heaven's high decree!
She's mine through all eternity!
She's mine—but Death shall set me free!
These bells shall not ring out!

At the third and last repetition of the chorus, the singer fires a revolver into the wings, where his visionary wife is to be imagined as crouching in paroxysm terror, and then shoots himself, fatally, but not before he has still enough strength left to thunder forth with his dying breath—

"These bells did not ring out!"

A Great Com Singer.

In lighter, daintier vein was "Ain't ye goin' to do dance?" This was sung—unless my memory betrays me—by Miss Jessie Wentworth, one of the first and greatest of com-singers.

Ain't ye goin' to do dance? says Dinnah.
Don't care if I do," says Pete.
Don I shall go alone," says Dinnah.
"Would if I was you," says Pete.
Den away down de lane goes Dinnah,
A leavin' Pete a-sittin' on de stoole.
But—dear sakes!—she soon was cryin'.
While poor Pete was loudly sighin'
Cas dey babbled eachudder all do while!

Of a more rollicking kind was "Big Ben." This relates how a gay young Lothario had an assignation with a fair stranger at a certain time and place:

Big Ben struck one—two—three—four!
Jones was waiting in the rain
For his darling Martha Jane,
Waiting—waiting—till half past ten.
Underneath the shadow of Great Big Ben.

The Tragedy of Jim.

But, instead of the lady, a huge-proportioned man turns up who, after announcing that he is her official fiance, and that his name is Ben—but, again, let the chorus explain, only premising that Big Ben is a mere clock no longer, but an angry and extremely active rival,

Big Ben struck one—two—three—four!
Jones had waited in the rain,
Now he suffered grief and pain!
Waited—waited—till half past ten
For to get a bowing from Great Big Ben!

In conclusion, though the number, if not the range and scope of these story-songs, is almost inexhaustible, I would give you in full the tragedy of "Lucky Jim."

Jim and I as children played together,
Best of chums for many years were we.
I had no luck, was—else!—a Jonah,
My pal Jim was lucky as could be.
Oh, Lucky Jim,
How I envied him!

Time passed by, still Jim and I were comrades—
Comrades, though we loved the same sweet maid.
She loved Jim, and married him one morning.

Jim was lucky, I unlucky stayed.

Oh, Lucky Jim, etc.
Years rolled on, and Death took Jim away, boys.
Left his widow, and she married me.
Now he's dead I often think of him, boys,
Sleeping in that churchyard by the sea.

Oh, Lucky Jim—
How I envy him!

This last specimen of the story-song, by the way, was eventually introduced into that triumphant Transatlantic success, *The Belle of New York*.

To My British Friends.

(Continued from the previous page.)

the case of the wireless, listeners have to be content with hearing only,

The second reason is that I was pleased to have an opportunity of entertaining so many English people, who have always been so kind to me. I felt while I was in the London Studio of the British Broadcasting Company that here was a chance to sing to the multitudes who, for various reasons, cannot attend concerts.

I remembered the working man and his wife and family, the lonely country cottagers, old people no longer able to make even small journeys, and the sick, to whom the wireless brings so much real comfort and relief from days of monotony and pain.

Mine was a great privilege, and I was anxious to do my best. Of course, the ordeal was different from singing in a packed concert hall. The studio is a comparatively small room and, during my songs, only forty or fifty people were present.

But those who listened and heard the applause at the end of each group of songs will know that was plenty of enthusiasm. There is no artist who does not like appreciation. It seems to spur him on to excel himself. Rightly or wrongly, I feel that the applause of those in the studio was, perhaps, some indication of the feelings of the vast army of number listeners.

Regarding the conditions of broadcasting, no doubt there will be improvements as time goes on. To me, it seems a great pity that it should be necessary to drap the studio so heavily. This, I understand, is to prevent reboots. I found it rather a handicap. Always when I am singing I listen to myself for the purposes of self-criticism, and, naturally, after many years of singing in unheated halls, I have come to rely upon a certain degree of resonance. When the standard is suddenly altered drastically, as in a broadcasting studio, one's judgment is apt to be "thrown out." At times, it was difficult to know whether I was producing too much volume or too little, and, of course, these are vital considerations in correct interpretation.

Experiments are, I believe, constantly being made with a view to remedying matters in this direction. When it is possible to give musicians absolutely natural studio conditions, the result, from a purely musical point of view, will be all to the good.

Meanwhile, the progress made has been wonderful. I think that, through the dual agency of the wireless and the gramophone, there will be great developments educationally in the future. Both are inexpensive means of providing in the home one of the best and poorest of all forms of pleasure.

A SYNCOPATED SUCCESS.

THE enormous popularity the Savoy Bands have achieved was demonstrated by the attendance at the Queen's Hall when the Savoy Orpheans' Augmented Symphony Orchestra gave their first concert of this season. The programme contained syncopated paraphrases of standard compositions, of which the "Dance Arabo" and "Marche Slave" of Tchaikovsky were conspicuously successful. The interest of the evening was undoubtedly centred in the performance of George Gershwin's "Rhapsody in Blue."

Mr. Billy Mayerl played the exacting pianist's rôle of the rhapsody and established his reputation as a pianist of more than the technical brilliance apparent in his solo earlier in the evening. In the second half of the programme, the saxophone solos of Mr. Howard Jacobs proved that, in the hands of a musician, the saxophone may be an instrument worthy of more consideration musically than it is usually accorded.

A second concert will be given by the Orchestra at the Queen's Hall on November 8th, previous to their visits, early in the New Year, to a number of the big provincial cities.

Official News and Radio Gossip.

Radio Revels.

THERE are already indications that the demand for tickets for the Radio Revels, which will take place on December 15th in London, and in all the provincial cities and towns where there are broadcast stations, will be very large. Below will be found details of the arrangements made by some of the provincial stations. An outline of those for London was given in our last issue. Full details of the whole scheme will appear in our next issue.

At Manchester.

The hall-room at Belle Vue Gardens, where there is accommodation for 3,000 dancers, has been taken for the Manchester Revel. Sharrock's and the Forsythe Dance Bands have been engaged for the occasion, and loud speakers will be installed, so that dancing will be possible to the music of Continental stations as it is picked up at Keelton and relayed from London.

An extension of the usual hours until 1 a.m. has been obtained, and arrangements are being made for the provision of a service of late trams by the Manchester, Salford and Stockport Corporations. A small proportion of the proceeds of the Revel are to be given to the *Daily News* "Wireless for Hospitals Fund," but the bulk of the profits will go to the Manchester and Salford Medical Charities under the presidency of the Lord Mayor of Manchester and the Mayor of Salford.

At Sheffield.

The Sheffield Revel will be held at the Grand Hotel, and the arrangements are being made in co-operation with the *Sheffield Independent Press*. A good dance band has been engaged, and David Milner, a well-known banjoist of the North of England, will be among the instrumentalists. The price of admission, 12s. 6d. each guest, includes a light supper. Profits will be allocated to the Wireless in the Wards Scheme.

At Nottingham.

Nottingham is as famous for its pretty girls as it is for its lace, and there are few towns in England where the inhabitants are more enthusiastic where dancing is concerned. There is not much doubt that the Palais de Danse, where the Nottingham Radio Revel is to take place, will be well filled.

The proceeds will be devoted to the Nottingham Poor Children's Convalescent Homes with the exception of a percentage for the *Daily News* "Wireless for Hospitals Fund." Tickets, 16s. 8d. each, which includes supper, can be obtained from the Nottingham Station, 4, Bridlepath Gate.

At Leeds.

Arrangements are well advanced for the Leeds Revel, which is to take place in the Town Hall. Not only will there be dancing, but the programme will include a Carnival and a Cabaret Show.

Mr. Roland Powell's band will supply the dance music in addition to wireless music which will be picked up from the Continent. The price of tickets has been fixed at 7s. 6d., and the proceeds will go to the "Boots for the Bairns Fund," organized by the *Forkshire Evening Post*.

A "Gather Round" Night.

On Saturday, December 12th, the B.R.C. will provide, S.B. from London, a "Gather Round" programme, the chief aim of which will be to convey the cosy home "atmosphere" which should characterize the Christmas season. The results of some recent experiments in broadcasting "atmosphere" will be tried on listeners for the first time on that night.

Sandler's Orchestra Again.

The numerous admirers of Sandler's Orchestra at the Grand Hotel, Eastbourne, will be glad to know that this orchestra will appear in the London programme, from 9.0 to 10.0 p.m., on Monday, December 7th, when it will give a special selection of Maenagu's music, that day being the occasion of his anniversary.

Strange Resemblances.

From 9.15 to 10.0 p.m. on Tuesday, December 8th, the London programme will consist of a series of curious parallels in musical compositions. Selections from the classics will be contrasted and compared with strikingly similar modern music.

Lord Balfour of Burleigh to Broadcast.

Lord Balfour of Burleigh will broadcast an appeal from London on November 30th for the funds of the Princess Louise Kensington Hospital for Children. The hospital is making a special effort to raise £20,000 by December 31st.

The Anniversary of Thomas Carlyle.

Professor H. J. C. Grierson, of Edinburgh University, will give a talk on the life of Thomas Carlyle on December 4th, the anniversary of his birth. The talk will be S.B. from Edinburgh to other Stations.

A "Conrad" Programme.

On Sunday, December 6th, the R.B.C. will give a special Conrad programme which will include selected readings from Joseph Conrad's works by Mr. Dawson Millward.

A Jewish Occasion.

Wednesday, December 9th, is the anniversary of Lord Allenby's entry into Jerusalem. It will be marked by an S.B. programme from London of a typically Jewish character. From 8.30 to 8.40 Sergeant Herkom, who was the first British soldier to enter Jerusalem during the war, will give a graphic account of how he received the keys of the city. Jewish music will be provided by Jewish artists and choir, and the programme will end with the second stage of the first broadcast mystery serial.

Jane Austen Anniversary.

December 16th is the 150th anniversary of the famous novelist, Jane Austen, and a special programme will be broadcast to all Stations from London. A representation will be given of the Assembly Rooms at Bath, 1785, where Jane Austen attended a concert which she greatly appreciated. The same music will be given this year by the B.R.C., and it is hoped to secure the co-operation of the Mayors of Bath.

A Rochdale Evening.

The second of the series of Lancashire Talent Nights at Manchester Station consists of a contribution by Rochdale, on December 3rd, and listeners all over Lancashire and surrounding districts will be able to hear their own local artists at the microphone. A varied programme to suit all tastes has been compiled and criticism of the performance will be welcomed.

Two Radio Plays.

The Manchester Station Dramatic Company, whose performances enjoy a widespread popularity with listeners, are to present two more plays. The first, a comedy, entitled *The Changeling*, by W. W. Jacobs and H. C. Sargent, is to be broadcast on Monday, November 30th. On Wednesday, December 2nd, the Company will again appear before the microphone, this time in a more ambitious and prolonged effort. *John Rutherford and Son* is a three-act play by Githa Sowerby, centred in the living-room of John Rutherford's house standing on the edge of a moor. Under these circumstances, anything may happen, and, in Mr. Victor Smythe's hands, the utmost will be got out of it.

Sir George Adam Smith at Birmingham.

On Sunday, November 29th, the Address at the Studio Service at Birmingham will be given by the Very Reverend Sir George Adam Smith, who is Principal of Aberdeen University. He is Chairman of the Scottish Council for Women's Trades, and was Moderator of the General Assembly United Free Church of Scotland, 1916-1917.

St. Andrew's Night.

As the Edinburgh contribution to the St. Andrew's night programme, on Monday, November 30th, Mr. Angus Beddoe, the popular Scots reciter, will give a short entertainment to all Stations. He will recite "Oodlin," by Ian Maclaren, the well-known writer of Scottish stories.

A Charity Concert.

An attractive concert has been arranged by the Edinburgh Station to be held in the Usher Hall, Edinburgh, on Friday, December 4th. The proceeds will be devoted to the Edinburgh Children's Shelter, of which Lady Elphinstone is President, and the concert will be under the patronage of the Lord Provost, Sir William Sleigh, and Lady Sleigh. The following artists have been engaged for the occasion: Miss Evangeline Florence, coloratura soprano; Mr. Albert Sammons, the celebrated violinist; Mr. Reginald Whitehead, the popular bass; and Mr. W. B. Ross, Mus.Doc. (Oxon), F.R.C.O., the distinguished organist. Some speeches will be delivered during the evening, the speakers including Lord Murray, Captain P. P. Eckersley and Mr. D. Cleghorn Thomson, from B.R.C. Headquarters Staff.

Fun Times!

Humour is to be well represented in the Cardiff programmes for the week beginning November 29th, for, with the exception of the symphony concert on Sunday and a Welsh programme on Wednesday, all the studio performances will be on definitely comedy lines. In addition to a number of popular local favourites, John Henry and "Blissom" will be heard on Thursday, December 3rd, and Mr. Jimmy Campbell and Mr. Reg Connolly, the authors of "Show Me the Way to Go Home," appear in a programme. "Any Time is Fun Time," on December 4th, Miss Lillian Lewis, Miss Grace Daniels, and "A Baritone" will revive "Footlight Favourites" in a rollicking evening arranged for Saturday, December 5th.

During the week there will also be two comedy playlets—one, *A Restaurant Episode*, in which the late Mr. Alfred Lester will ever be remembered, and the other a comedy in the inimitable style of W. W. Jacobs, *The Grey Parrot*.

A Highland Comedy.

Mr. John Brandan is the author of *Story Afore*, a one-act Highland comedy, which is to be broadcast from Glasgow Station on December 12th. This is a pen-name concealing the identity of a Glasgow doctor of Highland blood who practised for some years in the Isle of Mull—the Eilean Arna of his novels and plays. The Scottish National Players have given successful first production to no fewer than seven of his works.

"Rob Roy" at Dundee.

Dundee Station will produce *Rob Roy* on Friday, December 4th. The play is based on the famous novel by Sir Walter Scott. In this production many people take part, including the Orchestra under Mr. William Hartley, the Choir under Mr. F. W. Livingstone, the Mackenzie Pipers, and the various persons in the play. The part of Baillie Nicol Jarvie is played by Mr. D. C. Lamond.

Laurance Houseman.

Mr. Laurance Houseman will give a special reading of his play *Sister Clare* on Sunday, December 13th. During the programme, Mr. Maurice Estly will conduct some light musical compositions.

A Programme of Variety.

After an hour of Halle music from Manchester, on Thursday, December 10th, the B.R.C. will provide from the London Station an hour of variety, including such well-known artists as Mr. Charles Wreford, Miss Christine Hawkes, Mr. Willie Rousse and Mlle. de Holtbois.

What I Told The B.B.C.

By Sydney A. Moseley.

I HAD a beautiful dream the other night. Strange, too, for I had gone to bed in an irritable frame of mind. The radio somehow hadn't been up to the usual standard.

First of all, something or other went wrong with the works—and who of us knows sufficiently about any other trade but our own, to be able to put a finger on the spot and say: "Ah, there you are now."

No. We may dose ourselves with medical concoctions of our own making, but we end up in sending an S.O.S. for the doctor; or we may take our watch to pieces and end in buying a new one. Still, we all know just enough about our wireless set to keep the accessories people in a good frame of mind. On the rare occasions when heroic old Chelmsford gave forth silence, "through some slight technical defect," I took down my aerial, thumped the wireless cabinet till it quaked in the valves, ran my hand up and down its "innards," pressed this and that—until, lo! magic sounds came!

In a Mood to Be Soothed.

"Ah, there you are," I said with justifiable pride to the family—an effect that was spoilt by "voices off" announcing agent for the aforesaid slight technical mishap.

No, the plain fact is, I'd rather deal with what comes over the ether—it's far easier and, besides, they can't see you—and leave the rest to the plumber, witch-doctor or whatever the omnipotent person is who renders a period bill for "inspecting, overhauling, etc."

Well, as I was saying, the juice wasn't working well, or, to use the correct phraseology of the B.B.C. engineering staff, "radiation was imperfect." But that wasn't all. I was in a mood for soothing music, and ye gave me words, words—mere words. Now, I may be venturing to court unpopularity by asserting that I am an adherent of the talks that are broadcast. Given the right hour, they are as useful, interesting and entertaining as any of the musical items. But, as I have said, at the right hour. To-night, there was announced a wonderful travologue picture to music, and it turned out to be the usual talking talk, only camouflaged as a musical interlogue.

Any Complaints?

This talk," I said bitterly, "would have been excellent in its place, but now—during the musical hour, my favourite musical feast—ye gods!—I hate it! I hate it! Subject, twang and all!" How I wished the P.M.G. would hasten granting authority to the B.B.C. to enable us to have real alternative programmes all the time!

And so to bed. The world was dark, dismal, disappointing. In a short while, however, with the aid of television, you might have observed an extraordinary change in me. My scowling, as I lay tossing about restlessly, gave way to a beatific, contented expression.

The fact was, there had called upon me a deputation from the B.B.C., from the heads of the Company. They approached me humbly enough and, bowing low, ventured to ask me if I had any complaints.

Rationed News.

"Complaints?" I roared, and then became gentle as a dove. "You wish for a small portion of grouse, do you?" I said, breathlessly. "Well, you shall have it! First of all, cut out, or curtail, the tuning signal, which frightens the dog, turns the milk sour and puts the kettle off the boil."

"Don't keep London waiting 'a few more minutes' while the relay stations are finishing their local news. Why should we miss one golden moment of music because a Mr. Chadbanks fell off his perch while reading *The Radio Times*? In a word, gentlemen, a whole Continent should not be kept waiting upon the convenience of one

locality. Such news of restricted interest should be rationed (oh, word of beloved memory!) to three minutes. And if they want chunks of local news, let it impinge upon their main programme, not ours. I never heard of such a thing!"

The musical representative sang a few notes from the Flower Song from *Cormen*, and I was soothed again.

"You see," I went on once more, in cooing dove fashion. "I'm the last fellow in the world to shoot a pianist who is doing his best, much less you who not only do your best, but often give the best"—(bows, gulps of emotion, movements with handkerchiefs, etc.).

A Means of Escape.

"But isn't it stupid?" I went on abruptly, "to cut us off of any opportunity of a decent alternative programme? Here you have two excellent stations, where all you have to do is to provide two programmes of distinct contrast, and time after time you provide two programmes of the very same sort—"

"Time after time?" boldly interrupted a little fellow with a magio voice.

"Sir!" I thundered at him, "you asked for grouse and, by Heaven, you shall have it! There ought to be means for every listener, every evening, to be able to escape from a type of programme he can't stand. For instance, if you have a revue at '2LO,' why, for the sake of De Groot, do you have cheap military airs at '5XX'? And yet, time after time—"

"Time after time?" persisted the bold interloper, eyeing me.

"Well," I said, drooping at least one eye, "not time after time—er—sometimes."

A Trifle Painful.

"Then again," I said, "don't overdo the weeping, impotent sob songs about waiting at teller-phones. 'Ah don' care if she's true . . . feelin' blue . . . ah'm all thro' . . ."

These personal reminiscences in song become a trifle painful. When a man, obviously in experiencing agony, tells you he's lonely for his sweetie, or he's lost his mamma—or some mamma—or his train or something—I think it's jolly hard lines on us not to be able to help him. We're all with him in his trouble. Many's the time I've seen my own sweetie weeping silently at the sound of these strong, sentimental men. What are we to do? Nothing is worse, says the poet, than to witness the sorrows of a great soul. Wouldn't it be better if these broken heart messages were given out as the usual S.O.S., or urgent calls? Or, perhaps, an advertisement in the agony column of the newspapers would help.

The Old-Fashioned Sunday.

"Dear, dear gentlemen, please omit brass bands on a Sunday afternoon. None of us still retain the old-fashioned regard for a resposeful afternoon off. Something quiet, sweet and soothing—soothing, forgive me, that helps us to go off at peace with the world. The organ—why yes, excepting the difficulties of transmission (somehow, one associates the organ with a Sunday afternoon)—yes, the organ, *pianissimo*! You know what I mean. The violin, the piano, the string quartet, the soothing song . . . , but brass, never."

I rose, and with a magnificent gesture addressed my concluding remarks in the following terms:—

"Please don't take these remarks of mine too much to heart. Take them to head. They are sensible and well-meant. Wireless has ousted all my other hobbies. It means everything to me. And tens of thousands are in the same boat. Be kind to us; be gentle and be firm!"

The deputation, moved far too much for mere words, withdrew, and I turned to sleep peacefully for the rest of the night.

A Youthful Genius.

Memories of a Famous Composer.

RETURNING to his house in Croydon one summer evening, nearly forty years ago, a man suddenly stood still on the pavement—hypnotized.

He was watching a small boy with thick, frizzy hair, who was giving an exhibition on a toy violin to another youngster. When the man approached, the music stopped. He begged the boy to continue, but the lad merely shook his head emphatically. He was shy.

But on the following day came a timid knock at the man's house. The boy brought with him the same tiny violin, and a ragged sheet of paper. On it he had scrawled a few airs. One of them was intended to supersede the National Anthem!

Playing for Hall-a-Crown.

"I shall never forget how that lad's face lit up," Mr. Arthur Hatchard, the well-known composer, told me recently, "when I struck a few chords on the piano to his playing." The boy with the frizzy hair was Samuel Coleridge-Taylor.

His mother was an exceedingly lovely Englishwoman," Mr. Hatchard continued, "and possessed great artistic ability. The father, who hailed from Africa, practised as a doctor, and they all lived with a family called Holman. Samuel did not use a full-sized violin until he reached the Academy."

My attention was drawn to a large box under the table in Mr. Hatchard's spacious drawing room. It contains mementoes of his long musical life. He took out a sheet of blue paper.

"This," he explained, "is the programme of a concert held at the Croydon Y.M.C.A., in 1888. It was the first occasion that Coleridge-Taylor played in public. The famous composer of *Hawatha* then received the fee of 2s. 6d. for his services."

The two pieces that he played were "The Lost Chord" and a solo which I harmonized for him. As it was well known, "The Lost Chord" received more applause than his own melody. This distressed him so much that he tore up his composition, an act which was characteristic of him at that time. Sensitive to criticism, he would burn anything that did not meet with immediate approval. But I kept my copy."

And here my host produced another fragment of paper from the box and handed it to me. I looked upon a shakily penned manuscript, a copy of Coleridge-Taylor's air, composed at the age of ten. It has never been published.

His Soppy Wits Women.

"This piece is on the monotonous side," Mr. Hatchard went on, "but the boy had ideas of wonderful chords in his head."

"Women had a peculiar effect upon my young friend. He was often very embarrassed in their company. I had five sisters, too, who used to peep at the little coloured guest with the thoughtful eyes. In consequence, his lessons with me were somewhat of an ordeal at first. Becoming very distressed at times by my sisters' attentions, he would actually barricade the door with the sofa!"

"After the boy was taken in hand by some noted professionals," Mr. Hatchard concluded, "he rather forsook me, and I saw little of him. But I shall always cherish the memory of those jolly days."

Outside Mr. Hatchard's house, in the shadow of the Crystal Palace, I realized that when next I listen to "an hour with Coleridge-Taylor" it will be with a fresh interest. Closing my eyes, I shall try to picture that golden-skinned boy with the frizzy hair.

K. P. H.



S. COLERIDGE-TAYLOR.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss PEGGY O'NEILL, the popular actress, who plays "Marmee Mary" at the London Hippodrome. Part of this musical play will be relayed to London, Coventry and other stations on November 27th.



Mr. BRABAZON LOWTHER, pianist, will broadcast from London, Coventry and other stations on November 26th.



MR. YORK BOWEN, composer and pianist, whose playing will be heard by listeners in London, Coventry and other stations on November 26th.



Mr. ALBERT COATES will conduct the Wireless Symphony Orchestra for the Wagner Programme on November 26th. (B.B.C. to all main and some relay stations.)



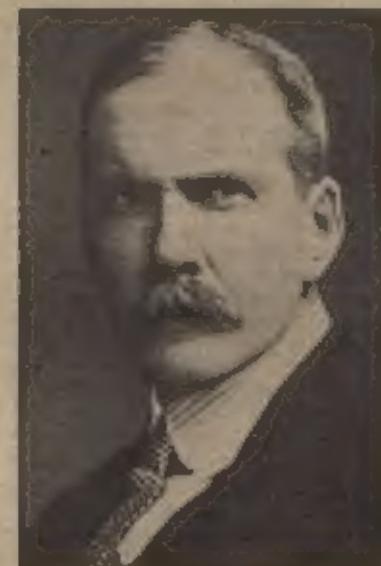
Mrs. MIRIAM LICETTE (Soprano) is to sing during the Wagner Programme on November 26th.



JUNE, the charming actress, whose singing will also be heard during the relay of "Marmee Mary."



Mr. WILLIAM ADAM, for many years captain of the Deal lifeboat, will give a talk on Grace Darling's birthday, November 26th.



Mr. PLUNKET GREENE will be Master of Ceremonies during the Cecil Sharp Game-memoration Programme to be broadcast from various stations on November 22nd.



Mr. WALTER WIDDOP (Tenor) will take a prominent part in the Wagner Programme on November 26th.

The Menace of The Ant.

By Major John Ernest Hodgson.*

WHEN I first started upon my journeys I regarded all big living things with great tread. The elephant, the lion, the rhino, the hippo and the buffalo seemed to me to be the very embodiment of strength and destructiveness. I now know that the mosquito and the ant represent a million times more energy and danger than all the wild animals of the earth combined.

The ant stands at the very top of the whole insect class on account of its intellectual capacity. Its courage is only equalled by the bravest of the vertebrates, and, in the words of Darwin, its brain is one of the most marvellous atoms of matter in the world—perhaps, more so than the brain of man. The branch of the animal kingdom to which the ant belongs comprises more than a thousand different species—in fact, the ants are so strong in numbers and are so highly organized among themselves that the Brazilians to this day pretend that Brazil belongs to the ant and not to the human being.

A Living Blanket.

Mankind generally regards the fox as being cunning, the horse as being sagacious and the dog as being intelligent; but in the case of none of these animals is there much evidence of massed or synchronous thought. In the case of the ants, apart from their individual wanderings, we know that they move in huge and disciplined bodies. They move, moreover, in two distinct formations. They either march in columns, as soldiers do, with ants of superior physique to control the formation, or they cover the ground like a widely flung blanket.

It is fairly safe to infer that the former system of moving is merely migratory, and that no harm is intended to anybody or anything by the ant tribes; but, in view of the terrible, all-enveloping and death-dealing nature of the latter method of progression, it can only be assumed that the ants are then engaged upon a hungry "round-up."

Ruin to Villages.

Throughout those great tropic areas in which rubber is cultivated and gold is mined the ant represents a very sinister menace. In South America, where the machinery in the great alluvial and other mines is almost always served by water pressure, the canals which supply the motive power wind their way from their mother rivers around mountain sides to the bulk-heads. The deep earth banks of these canals, though constantly patrolled, are often thrown down in a night by millions of the tunnelling insects, and whole villages are sometimes swept away before the relieving sluice-gates can be opened.

An Unusual Battle.

One of the most serious risks attendant upon the cultivation of Ceiba rubber in East Africa is the havoc created by white ants which sweep through a plantation, eating the bark from the bole of the tree and rendering great areas practically unapproachable. Throughout the tropics all sorts of preservatives are used to keep the little little destroyers from boring into the timber foundation of buildings, and the most ingenuous devices are used in order to prevent them from sapping the woodwork.

Some years ago, I was in the Republic of Colombia, South America, and, while riding up the foothills of the Andes, stopped to look at a huge wild pig which was apparently digging for roots in an open glade at the side of the road. At first, I thought of shooting him; but his extraordinary behaviour made me wait and watch. He presently threw up his head, squealed, and then rolled over again and again. He appeared to have gone completely mad.

Eventually, his wild antics appeared to tire him and, with a few spasmodic shiverings, he laid down.

* In a Talk from London.

as I thought to me. I started to walk towards him, but was forced to beat a hasty retreat, as the ground near him was covered with a dense swarm of ants.

After waiting about half an hour, I again approached him. The ants had passed on their way and the boar was as dead as mutton. The little creatures had started by attaching themselves to his nose and legs. He had not enough sense to dash to the nearest stream and immerse himself, but angry and irritated, he had tried to shake them off, with the result that the ants had entered his nostrils, eyes, mouth and ears in thousands and had ended by suffocating him.

Frightened Snakes and Scorpions.

The fact alone that the ant acts as a super-watcher proves that it has claims to our respect as well as our dread. The roof of a thatched house in the tropics is always alive with animal life. These self-invited guests seldom disturb the human occupants. In the still watches of the night an occasional rustle or a little squeak will be heard. When, however, millions of ants, moving to a new home and crawling over everything which lies in their way, pass through one of these thatched buildings, there occurs a precipitous exodus of terrified snakes, rats, scorpions and spiders. These lodgers know that their only chance of life lies in making a swift exit, as the little marauders move in masses which cover the ground in every direction as with a black carpet.

It might be thought that creatures which, moving in the mass, represent such terrific power, would be a menace to human life. Travellers in the olden days have told many stories of horrible deaths and hair-breadth escapes, but the modern dweller in ant-infested countries is not unduly taxed to devise safeguards for himself. Kerosene is part of the equipment of most tropical households, and an occasional slight sprinkling of oil on the ground round the house will always serve to bring the advancing horde to a full stop. The ant simply will not face the smell of petroleum oil.

Saved by Newspapers.

Another widely used plan for circumventing the intruder, and for obtaining warning of his approach, consists of littering the floor of the bedroom with a few loosely folded newspapers. As the ants enter the house and begin to crawl over these papers, a weird crackling noise is set up which at once awakes the soundest of sleepers.

During the progress of these underground burrowings which provide him with his cities, the ant throws up earth in huge quantities. This earth is always of the finest quality and is so finely disseminated that it makes the very best building material. Both natives and white men all over Africa use the soil from old ant-heaps for the walls and floors of their houses, while many people consider that ant-earth provides by far the best material in the world for a hard tennis court.

Underground Cities.

When these old ant-hills are broken down, the astute observer can distinguish quite clearly the evidence of a high civilization. Under the ground the ant constructs wonderful and comfortable nests. His rooms and buildings are superior, in regard to comparative size, to those built by human beings.

Many of the divisions of these underground cities are veritable halls, and some of them are evidently used as granaries. The roads are well paved and run through vaulted galleries. Even above ground, the roads along which the ant travels are compact and well made, and the fact that they run from hut to hut and from village to village proves that the ant leads a properly regulated communal life and is on terms of friendship and partnership with his insect neighbours.

Points From Talks.

Wisdom By Wireless.

There are many theories about the nature of the universe which it is impossible to refute, but which there is no reason to think to be true. Thus, you cannot disprove the theory that the earth is a parasite upon the wing of a fly, perched upon the nose of a giant, and that, so soon as the giant chooses to brush the fly away, or the fly decides to change its position of its own accord, the earth will be smashed to smithereens and we ourselves hurled into eternity.—C. R. Joad and J. Strachey in *After Dinner Philosophy*.

* * *

TRUE rustic humor is only humorous when it is perpetrated in a spirit of dearly earnest.—Ben Travers on "The Humour of Rustic Life."

A Guarantee of Peace.

It is no exaggeration to say that the British Empire is the greatest engine of peace in the world. Whilst it coheres, whilst it shows plainly that it is united in sentiment and in policy, it can exert an enormous influence. Its mere size—it includes a fifth of the world—is a guarantee of peace.—Sir William J. Noble on "The British Empire and its Possibilities."

* * *

WHAT is drama? Here I am reminded of the philosopher's remark about the elephant—that it was an easy thing to recognize, but a hard one to define.—James A. gate.

Trees In The Wood.

It is said that we sometimes cannot see the wood for the trees, but quite as often we do not see the trees because of the wood. It is not the impression of the trees in mass that is dealt with here, i.e., when growing close together, they alter their shape and character; but it is that of trees standing alone, or on the edge of a wood, sufficiently isolated to attain their full growth.

Let anyone examine the same species of tree by itself and among others, and it will be seen that those in a wood become very tall and slim owing to the upward striving for light and air, that they have few lower branches, and are rarely symmetrical, while the tree that develops without this crowding is evenly balanced on every side.—W. Percival Westell, F.L.S., on "Trees and Their Relation to Mankind."

A World of Sunshine.

Mars is, indeed, a world of blue skies and bright sunshine. Clouds and fog, however, are by no means unknown. Last year was an abnormally misty season all over the planet.

Great snowstorms, too, are often seen in the winter season, taking place literally under the eye of the astronomer.—Dr. Hector MacPherson on "The Planet Mars."

Whittington Was Not Lord Mayor.

SIR RICHARD WHITTINGTON was Mayor of London four times at the end of the 14th and the beginning of the 15th centuries, and not Lord Mayor at all, for the title of Lord Mayor did not come into force until the year 1480.

There is an unwritten law—not strictly observed, however—that the Lord Mayor, whilst acting as such, shall not sleep outside the City.—Sir Alfred Brabazon on "London's Lord Mayor."

* * *

THE serial story is a kind of mental tipple, a literary cocktail, with a kick to it.—G. A. Atkinson

"Common Sense and Knowledge."

It is true that lack of common sense, or something very like it, may be due to lack of knowledge. For instance, there is the case of the barber who said, "A big head is a fine thing. It gives room for brains. Brains is the best thing you can have. It nourishes the roots of the hair"—Dr. Huxley Hankin.

My Banjo and I.

By Olly Oakley.

[Mr. Oakley will broadcast from Belfast on November 25th.]



Mr. OLLY OAKLEY.

I DON'T know whether I ought to say how long I have been playing the banjo, but it is certainly a long time. Strangely enough, I began my musical life with a violin. It seemed to fulfil my purpose quite well until one day I heard the famous Bohemian Brothers, the American banjoists. I was so impressed by their playing that I persuaded my brother, who had a banjo, to exchange instruments, and I have never been sorry.

The Prince's Prowess.

It is curious how the popularity of this instrument has increased in recent years. An elderly man strolled up to me at the Stadium Restaurant, Wembley, where I appeared with my own band, and seemed to be quite fascinated.

"So that's a banjo," he said, tenderly handling one. "How does it work?"

The Prince of Wales was greatly interested when I played before him. As most people know, he now has a banjo of his own, and is rather proud of his prowess on it. Famous singers with whom I appear at concerts usually want to know something about the principles of the instrument, and are surprised when I explain the tuning, which is quite different from that of any other instrument.

Bathing, of course, has done a good deal to popularise the banjo, which is, probably, without a rival as a means of supplying a strong, pulsating rhythm to the band.

Broadcasting has also played its part, for the instrument is heard particularly well, seeming to cut through all obstacles, owing to its percussive effect.

An Embarrassing Experience.

I have played at all the principal studios, once completing a tour of six towns—Birmingham, Cardiff, Bournemouth, Manchester, Newcastle, and Glasgow—in as many nights. I never experience the slightest nervousness before the microphone, though an incident that happened at Bournemouth may give a different impression.

It is my custom to announce personally the solo I am about to play. On this occasion I had got as far as "The first piece I propose to play to-night will be—" when I could not think of the name.

The announcer noticing my difficulty, thrust the music before me, but as I had put my glasses aside, as I always do before playing, I could not see the title.

Novel Ideas.

At last, I had to stammer some words to the effect that I must apologize for forgetting what I had to play, and then the kindly announcer came to the rescue by shouting the title out for me!

Banjos are more expensive than many people imagine. I have four, and the one I generally use cost £30. Apart from its monetary worth, I value it very highly, so it will be easy to understand my feelings when I discovered one day that it had been stolen. A man whom I had hired to carry it for me suddenly disappeared while my back was turned; but, luckily, I met him again some time later, and, on the strong advice of a policeman, he consented to conduct me to the place to which he had taken it.

I am having a new instrument made which will incorporate some special ideas of my own. When it is ready for use, I hope to be able to supply still further proof of the beauties of which the banjo is capable.

Listeners We All Know.

No 2.—The Long-Distance Fisherman. By F. Morton Howard.

WHENEVER I think of Bunterby, I always visualize him as bending over his set with a thumb and forefinger delicately poised on a knob. And on his face is the fixed, far-away look of one listening intently to nothing at all, but hoping for the best.

He invariably assumes that attitude, sooner or later, whenever I call to see him. We may be chatting easily over the fire, for instance, when presently the eyes behind his big, round spectacles will become restless and preoccupied, and he will begin glancing towards his wireless outfit. And then I know that presently and inevitably he will rise and say:—

"Wonder what Rome is doing to-night?"

Nearly always it is Rome that arouses his curiosity. When it isn't Rome, it's Madrid. I don't know why; I simply state the facts. Maybe, curiosity, as far as Bunterby is concerned, functions in direct contrast to charity.

Anyway, he rises, switches on his set, and turns a knob. And, after a long, long period, the loud-speaker emits something like the noise you may imagine created by an asthmatic man blowing his nose in an underground cellar five hundred yards away.

"There!" exclaims Bunterby, and turns triumphantly to regard me. "That's Rome! Listen!"

I listen. I listen so assiduously that I can almost feel my ears stretching out towards the loud-speaker. And, at last, as reward, I hear again that faint tremor.

"Rome!" whispers Bunterby, with a kind of awed rapture. "Extraordinary, isn't it? That's Rome!"

"Er—is it—er—music?" I venture.

Bunterby's gaze suggests that he is pained and disappointed in me for asking such a banal question.

"It's Rome!" he says, a little sternly, as though I ought to be abundantly satisfied with that statement. And then, as one dealing tolerantly with a dull child, he adds: "And now we'll see what Madrid is doing, shall we?"

It takes some time to discover what Madrid is doing. I begin to form the opinion that Madrid is doing nothing, but Bunterby persists in his efforts. And, at long last, we hear a click, a blue-bottle-like buzz, and, apparently, a tired snore.

"Madrid!" announces Bunterby, wheeling on me in high triumph.

"Just fancy!" I murmur.

"Wonder what Berlin's doing?" muses Bunterby. "We'll just see, shall we?"

Bunterby, you perceive, is never content to remain in protracted contact with any station. He likes to go fishing for station after station. The last for capture possesses him. And when he has made a catch, he straightway throws his captive back into the water, so to speak, and restores fishing.

And, according to Bunterby, he has made some wonderful catches. All the Continental stations have been hooked, time and time again, and the American stations seemingly shoulder each other out of the way to attract Bunterby's attention. I don't know if there is a station in Lapland, but I fancy I remember Bunterby telling me how he "got" it so clearly one night that the atmosphere in his room went down twenty-seven degrees in two minutes. And Bunterby says there's

a secret station somewhere out Afghanistan way that he's tracked down and is going to write to the papers about the very next time he catches it.

Oh, Bunterby lands some extraordinary catches. I assure you, when he's out fishing with his wireless. Though I must say I was incredulous the other day when he began to tell me how, with only two valves going one evening, he was astonished to hear a concerto of harps and trumpets interspersed with soft sounds which he described as being exactly like the brushing of wings.

Bunterby always gets Berlin very easily. To Bunterby to him, you'd imagine that Berlin fed out of his hand. And Vienna! Vienna, as it were, waits on the doormat for Bunterby. Stockholm is always positively greedy for Bunterby's notice, and Geneva is absolutely selfish in the way she jumps for Bunterby's set every time there's a vacancy.

I think it's very clever of Bunterby to be able to tell so rapidly which station he captures. To me, they all sound very much the same: the noise is first-cousin to a frost-bitten drone in nearly every case, and the words are like the rattle made by a small boy drawing a stick along railings.

But Bunterby can distinguish each station at a moment's notice. He just rocks his head sideways, squints down at the intricacies of his set and says "Zurich!" or "Yokohama!" or "Timbuctoo!" —just like that, very definitely.

And if you compliment him on his acumen, he merely modestly remarks:—

"Oh, well, you see, old man, it's practice and experience. I'm always getting 'em. Ah, yes, and this is Salt Lake City!"

And he gazes triumphantly at you, as if he had alone directed and controlled all the wireless stations in the world.

And yet I am not certain. Doubts will creep in.

A night or two ago, Bunterby suddenly became tremendously excited.

"Absolutely a new station to me!" he declared. "Must be that one they're opening in Japan. Yes, that's it! I'm sure of it."

He made notes in his pocket-book, consulted data and assured me that here was something on an absolutely unknown wave-length.

"And how crisp, how clear it is!" he babbled, delightedly. "I tell you, old man, I know every existing station, and this is the very best of the lot. Mind you, if it wasn't for the wave-length, I'd say it was Cape Town. I've often heard Cape Town nearly as good as this. There's something about the long-distance stations one can always recognise. The other, maybe, or—or—something to do with relativity, perhaps. Whatever it is, it practically labels a long-distance station the moment you hear it. Oh, yes, that's so! I ought to know all about it with all my experience, oughtn't I? And either this is that new station in Japan, or they've altered the wave-length for Cape Town. As a long-distance expert, I pride myself—"

A voice from the loud speaker interrupted him. "Hello, everybody!" it said. "This is '5XX' calling."

(We shall shortly publish another story in this series.)



"Rome!" whispers Bunterby, with a kind of awed rapture.

The Children's Corner.

A Wireless Motor Ride.

FOUND BY RADIO.

THE other day, Auntie Molly, of Edinburgh, took the children for a ride in her wireless motor-car, which proved very thrilling and full of incident. Several of the Uncles accompanied her, but their presence in the car seemed to be a hindrance rather than a help to the enjoyment of the journey. A good many breakdowns occurred, and at one point the car was held up by a policeman for examination of the driving licence. When he read the name "Auntie Molly," however, the party was immediately allowed to proceed, with no restrictions whatever as to pace.

Great and terrible were the sounds which were emitted from the flying motor, and the Uncle's hats were soon left many miles behind. The pace, however, was too great to last, and a serious flaw was discovered in the back axle, which Uncle Leslie was ordered to repair. Unfortunately, his efforts consisted of unscrewing innumerable nuts, which caused the priceless product of the motor-builders' skill to fall to pieces. A subscription, however, was immediately taken up and the sum of one shilling realized for the purpose of a new car.

From Florida to Cardiff.

True to his promise, Cardiff's American Kiddiwink has succeeded in "logging us on his 9-tube set," and certainly heard us say "Good night" to him. The friendship between Cardiff and Tampa, Florida, U.S.A., has been further cemented by the gift of two small orange trees—so small, indeed, that we only just succeeded in stopping our greediest Uncle from making them into a mustard-and-cress sandwich. Reluctantly, we shall have to write, or speak, to our friend and tell him that the two small trees are not expected to recover from their journey across the Atlantic in a small tin box. But we are very grateful to him, for his kind thought.

At Home 1 Saturday, 5.30.

We would like to remind the Kiddiewinks of the Cardiff Station that on Saturday afternoon, at 5.30, Aunties and Uncles are "At Home" in the studio to any children whose birthdays have occurred during the week, any who have become "Radio Sunbeams" being permitted to broadcast the fact themselves to the Kiddiewink audience.

Christmas at Nottingham.

The Nottingham Children's Corner is preparing for its Christmas activities. On December 10th the Radio Circle will have a stall at the Women's Hospital Bazaar—its first effort in this direction.

The number of members continues to grow at a very gratifying rate. The Naughty Boy is still with us, and his appearance in the studio is always a signal for groans from the Aunties and Uncles. Luckily, the children like him, and so we do not bar the door, as we have so often threatened to do.

Another frequent visitor is "Mr. Jackson," who comes at inconvenient times, armed with a hammer and chisel, to mend the microphone. Again a nuisance, but the children love him.

An Aunties' Afternoon.

At the Hall Studio recently the Aunties, led by the Pink Elf, provided an All-Star Auntie cast, and had a whole Saturday Children's Corner to themselves.

The Hall Kiddies know that the Pink Elf is the Queen of the Aunties, and the Uncles feel sure that in spite of the undoubted talents of the Station Aunties, they would never have been able to give such an interesting programme without the magic aid of the dear little Pink Elf.

Good-bye, Auntie Gwen!

At the Plymouth Studio, recently, there came and went one of those "Farewell Days" that have to happen, however much we deplore them; for Auntie Gwen has said "Good-bye" to the Children's Corner on account of many tiresome, grown-up reasons. Auntie Gwen is going to be greatly missed.

A THICK fog had come upon London, and when little Wilfred and his sister Mabel came out with their governess from the brightly-lighted room where they had been having a dancing lesson, they were astonished. The children had never seen a London fog before, as they always lived in the country, and had only just come to their new home.

It was their first dancing lesson, too, and they had enjoyed it. They liked best hearing the dance music that was played by a real band, somewhere a long way off, which sounded through a loud-speaker in the hall as if the band were playing there. After that, the piano seemed very tame and tinkly.

It looked very gloomy out there in the foggy street, but Miss Prim said she thought she knew the way home, and, luckily, it was not very far, so they hurried along, keeping close together. Soon, they came to a brilliantly-lighted shop, full of lovely presents, and, of course, they must stop to look in.

Then a mischievous notion came to Wilfred. He would give them the slip, hide in some shop door a little farther on, and pounce out with a yell

upon the other two, as they passed. Very quietly he ran on out of sight, but couldn't find a hiding place, and the fog got thicker, and thicker, so he decided to wait for the others.

But though several people hurried by and jostled him, they were at once swallowed up by the fog, and the looked-for ones didn't appear. Wilfred was getting frightened now, and all thoughts of jumping out and scaring his sister and governess had gone.

Presently a nasty-looking man slouched by and seeing Wilfred crying, stopped and asked what was the matter. Wilfred said that he was lost, and the man, after looking to see if anyone was coming, told him that he would take him home, but that he must first give up his new overcoat and muffler.

"I've got a little boy at home they'll just fit," said he. "Your Dad'll buy you another." Wilfred hesitated. He was very frightened and was just taking off his coat, when a gentleman suddenly came upon them out of the gloom, and the rascally thief took to his heels at once.

This unexpected friend, after hearing what had happened, took Wilfred home with him, and over tea talked with his wife about the best way to find out where their little guest lived. Wilfred was unable to tell them the name of the street where he lived, having only been there a day or two.

Of course, there was a wireless set in the room, and after tea the "Children's Hour" was put through, which delighted Wilfred, but he soon got drowsy, and dozed in a chair by the fire. But he was awakened suddenly by joyful and excited voices, and the lady of the house gently told him that a message giving his name and all particulars had come through from London Station with an appeal to anyone who had found him to take him home. And when his kind friend had hurriedly telephoned the good news to Wilfred's father, a taxi was called up, and soon he was safely at home once more. A. Colman Hacks.

Programme Pieces.

A Weekly Feature Conducted by Percy A. Scholes.**A WAGNER PROGRAMME.**(LONDON, DAVENTRY, AND OXFORD STATIONS,
TUESDAY.)

A FRIEND of Wagner's once described a significant incident to the great French musical author, Rolland. It occurred some fifty years ago, at the first great Festival of Wagner's Music-Dramas at Bayreuth. This friend of Wagner was following one of the scenes of *The Ring* very intently with her glasses, when two hands covered her eyes, and Wagner's voice said impatiently: "Do not look so much! Listen!" Wagner aimed at a perfect art, in which all elements—scenery, action, music, etc.—should combine with equal freedom. Yet it seems as if he himself may have realized that in his great Music-Dramas his real achievement lay in the music, and that the stage setting might even prove a limitation.

Quite a number of people to-day esteem Wagner's music as concert-music rather than as stage-music. From this point of view, broadcasting may seem the ideal medium for Wagner!

To-night's programme contains some of the most famous passages in Wagner's Music-Dramas. Three examples of his great Cycle, *The Ring*, are to be given, and these will here be described first—not quite in the order in which they appear in the programme, but according to their place in the whole work.

Both last week and the week before, other parts of *The Ring* were described briefly in these columns, and listeners who are not familiar with the whole work may care to refer back to the last two issues of *The Radio Times*.

SCENE FROM ACT I. OF "THE VALKYRIES."

Siegfried and Sieglinde are partly descendants of a heroic mortal race, partly divine; Wotan himself, god of the gods, gave them their existence. They are predestined to bring into the world the hero, Siegfried, who shall redeem the world from the curse of the Ring and of gold.

When this Drama opens, Siegmund and Sieglinde have not seen one another since their first years. Both are now grown up. Sieglinde is married to a rough, brutal husband, Hunding. Into Hunding's hut comes Siegmund, not knowing where he is, in sore straits and very weary after battle. He meets Sieglinde. They do not recognize each other, but begin to sense the affinity of their souls. Hunding enters, and finds that Siegmund is his enemy. He gives him the shelter for the night due to a stranger guest, but challenges him to fight on the morrow. Hunding and Sieglinde withdraw, leaving Siegmund to brood by the dying fire.

THE BEGINNING OF THIS SCENE.

In the night, Sieglinde returns to him and says, "Siegart thou, Gued?" Siegmund greets her rapturously. She has come to warn him to flee and save his life, but he answers, "I lie I find with thee!" She tells him the story of a Stranger that entered this hut and plunged a sword to the hilt into the tree round which the hut is built. That sword is left for the hero who alone can draw it forth in time of need.

A long love-scene follows.

The two lovers are transported when at last they realize their destiny for each other. Triumphantly Siegmund tears the sword out of the tree, naming it "Nothing" ("Nerthus").

"FORGE SCENE" FROM "SIEGFRIED."

Siegfried was killed in battle, but the fragments of his sword "Nothing" were preserved by (Continued on the facing page.)

**"Your Dad'll buy you another."**

Programme Pieces.

(Continued from the previous page.)

Negilde for their son, Siegfried, who is to be the world's redeeming hero.

Siegfried died after Siegfried's birth, and the boy has been brought up in a cave in the wilds of the forest, by Mime, a crafty, scheming little dwarf of low morality, who hopes to turn Siegfried's prowess to his own ends.

Now that Siegfried is almost full-grown and is proving himself a hero indeed, and is learning to despise the dwarf, Mime's perfidy becomes more and more ringing. Siegfried more and more contemptuous.

Mime has tried to re-unite the fragments of Nothing for Siegfried, but the boy has snapped the blade in pieces as quickly as it was forged.

At last, Siegfried himself melts Nothing and forges it, singing an exultant song to the accompaniment of the hissing of the cold water in which he tempers the sword, then of his hammering and filing. Meanwhile, Mime prepared food, intending to poison Siegfried, for he wants to get rid of him when the Ring and the treasure are won.

When Nothing is forged, Siegfried, with shouts of joy, splits Mime's anvil in twain at one blow.

"**SURPRISE,**" DUET, AND "**SIEGFRIED'S RHINE JOURNEY,**" FROM "**THE TWILIGHT OF THE GODS.**"

Siegfried, after killing the dragon and gaining the Ring, has won Brünnhilde, Wotan's daughter, who has forfeited her godhead.

When this Scene opens, day is breaking over the Valkyries' Rock. Echoes of Siegfried's Horn-call are heard, and with the full burst of the sun's rays on the scene, Siegfried enters with Brünnhilde, who is leading her war-horse, Grane, which has remained with her after her banishment.

Brünnhilde is sending Siegfried away, for he must accomplish heroic deeds in the world. They sing of their heroic love, and Brünnhilde bids him remember how he won her, and all the divine knowledge she has imparted to him.

Siegfried gives her the Ring as pledge of his love, and she gives him her war-horse, Grane.

Siegfried now descends into the valley. For some time Brünnhilde watches his course, and makes rapturous signs to him. Then the curtain falls, but the music continues to picture Siegfried's journey, and his horn is often heard. After a time the music tells us that he has reached the deeply-flowing Rhine.

OVERTURE AND "BACCHANALE," "TANNHAUSER."

The theme of this Opera is the conflict between the purely sensual life and a higher, spiritual life. The Overture and Bacchanale epitomize the two contrasting influences in Tannhäuser's life.

First is heard the solemn statement of a Pilgrim's Hymn; later, the Revels at the Court of Venus.

PRELUD TO ACT III. OF "THE MASTERSINGERS."

The Mastersingers, Wagner's one Comedy, is for many people the best work he ever wrote.

The Prelude to Act III. belongs to the tenderer scenes of the work. The poet-philosopher-cobbler, Hans Sachs, sits at his window, reading and meditating in the glow of the sun of midafternoon morning.

PRELUD TO "PARSIFAL."

Parsifal is Wagner's last work. He called it a "Sacred Festival Drama"; its subject is the life of the Knights of the Grail (the sacred relic of the Holy Eucharist).

The Prelude, from its first bars, invokes the emotional atmosphere of the whole Drama. And, in particular, we hear much of the music that is associated with the Holy Grail, and with the sufferings and heroism of the Knights.

N.B.—For other pieces in the week's programmes, see issue of *The Radio Times* as follows: Brahms' *Requiem* (Bournemouth, Sunday), issue of September 18th; Mendelssohn's *Violin Concerto* (Newcastle, Wednesday), issue of September 25th.

Listeners' Letters

In Praise of Intervals.

(Letters are welcome that we do not consider anonymous letters for publication. Preference is given to letters which contain interest with brevity. The Editor's address is 2-11, Southwark Street, Strand, London, W.C.2.)

On several occasions I have read letters and newspaper articles on the question of having intervals in the broadcast programmes, evidently from people who either think that the B.B.C. staff and artists are machines, or that it is a lot of money to pay for 365 days of programmes, and that to get value for their money programmes should be continuous—no breaks or waiting between items.

This idea is too unreasonable to be allowed to develop. People often pay 10s. for a concert or theatre seat, and do not grumble at intervals, simply because they are an institution. Why should not the B.B.C. have the same privileges? No reasonable listener would begrudge the staff and artists five or ten minutes respite at half-time, and it should be an institution throughout the stations.

Many listeners would find it a boon, as adjustments are often necessary to sets, and letters have often to be posted and other odds and ends could be done during this period without missing part of a programme which is particularly interesting.

The B.B.C. show extraordinary consideration for public whims and fancies, but this matter of intervals is, in my mind, a question of management, and they should consider the staff and artists before these Shylocks, who could never be satisfied.

—IVOR M. JONES, 13, Kensington Place, Newport, Mon.

Dawnairy Morning Transmissions.

This is the end of a month of experiment, and we now await the permanency. Please do not discontinue!

As regards the programmes, considering the enormous difficulties to be increasingly increased, how does the B.B.C. maintain an excellence second to none?—"MORE THAN SATISFIED," Dutton Hill.

A Lesson from Dickens.

READING the conflicting suggestions contained in listeners' letters which you publish so fairly from time to time, makes me realize the difficulty of selecting a suitable programme. It may be some comfort to those concerned to recall how Nicholas Nickleby experienced the same trouble when he went round with Miss Sneydell on canvassing for her benefit night.

It is recorded in Chapter xxiv. of his adventures that—

"It was a trying morning . . . and everybody wanted a different thing. Some wanted tragedies, and others comedies; some objected to dancing; some wanted scarcely anything else. Some thought the comic singer decidedly low, and others hoped he would have more to do than he usually had.

The programme manager seems to tackle his task with the same patient humour with which Nicholas went his round and, I venture to think, with the same happy results.—A. J. HERVEY WYATT, Bedford.

Good Times in Store.

May I thank the good old B.B.C. for the splendid way in which they have rallied to the call of the young people of all ages for more dance music? The recent hour with the Kit-Cat Club was a revelation of what other first-class bands are like besides the Savoy ones, and was a foretaste of the good times in store for us this winter.

I am one of those who find a dose of such music the very thing for rounding off the day, whether that day has been glad, dull or dreary.—E. T. GOLDSMITH, 20, Fair Close Road, Beeches.

Brightening the Children's Corner.

Amidst the criticisms of the Children's Corner, at present it consists of reading letters, a song (often quite unsuitable, or of jazz variety), a fairy tale (ultra childlike), and a good-night kiss. This is repeated daily, and gets dreadfully monotonous,

especially when interspersed with irresponsible "buck chat" and "patter."

It is not humanly possible for Uncles and Aunts to keep this up day after day without getting stale, and that is what has happened here.

My suggestions are: (1) A first-class musician attached to every B.B.C. station, and (2) an interchange with other stations. As a natural consequence, really good music would be rendered, and create in children a desire for something noble and inspiring, instead of cheap and nasty. The Uncles and Aunts would pick up fresh ideas to broadcast to everybody's mutual advantage.—HANSER D. JAY, 15, Kremlin Drive, Stoneysoft, Liverpool.

Too Precise?

My chief complaint about the children's programmes is that, whereas in the early days of broadcasting and up to last year the London Children's Corner was as jolly, amusing, and instructive as anyone could wish for, and was mostly impromptu, we are now provided with penitulous, prim, precise, proper, provident, and much too particular programmes, which might easily be mistaken for an evening concert broadcast for grown-ups. Why is this?—MAJORIA HARRIS, 42, Whitefriars Avenue, Walthamstow, Middlesex.

The "Thought" for the Day.

I LISTENED with pleasure on a recent Sunday evening to the "Thought" for the day as broadcast by the London announcer. In these materialistic days it is well to keep before the British public the Faith that is in them, even as applied in the manner adopted by the British Broadcasting Company. The average Britisher may fall in his religious duties; but deep down in his inner consciousness there is the seed which may some day spring to fruition.

I know that what was broadcast was not intended as a sermon, yet nevertheless it was such in the best-accepted sense of the term. I hope this will not be the last of these sermons in embryo.—E.W., Belfast.

Wanted: New Types of Musical Instruments.

LISTENING to the various musical instruments, as our hear them on wireless reception, it becomes apparent that some of them sound much better than others. This is not surprising, when the limitations of the vibrating discs or diaphragms of the phones, loud speakers, and so on, are taken into consideration. None of our inventors might give their attention to improvements in this direction.

Meanwhile, something might be done to develop ordinary musical instruments for wireless purposes. The diaphragms have not yet been able to render bass notes satisfactorily. This is particularly noticeable with regard to the piano; some alterations in the arrangement and stringing are required.

In the case of the orchestra, the music might be rewritten and arranged for wireless purposes. There is usually a clash of partials, especially noticeable in rapid passages on the string, with anothering of the wood-wind instruments. Military bands sound better on wireless, and bell tones sound most clearly and definite. Pipe organs or reed organs combined with the celesta, Michael's dulcimers and harp should be installed in all broadcasting studios, as a change from the piano for accompaniment and other purposes.—J. R. PARKER, 18, Buckland Street, Plymouth.

A New Departure.

I HAVE to congratulate you on a new departure in *The Radio Times*, namely the "Points from Radio Preachers," under the heading "The Broadcast Pulpit." These are of a very high class, and you are, by their publication, helping on the purity of the Press.—J. WILLIAMSON JONES, Tyndall Lodge, Forest Road, Bournemouth West.

All About Your Wireless Set.*

By Professor G. W. O. Howe.

[Professor Howe has been a Professor of Electrical Engineering at Glasgow University since 1921. In the following entertaining article he reviews Captain Eckersley's latest book on radio.]

I HAVE just spent a most interesting week-end reading, from cover to cover, Captain Eckersley's book, "All About Your Wireless Set." It is just such a book as one would expect from the versatile author, who is at one moment an engineer, at the next a most humorous entertainer, and at the next a combination of both.

The book is written for the layman. As Mr. Reith says in his foreword: "There is no reason why the layman should not understand how it comes about that speech and music can be conveyed in a form imperceptible to us across vast reaches of space and then, by means of simple wires and a lamp or two, be reconverted into their original form."

A World of Atoms.

But, according to Mr. Reith: "The trouble usually is that when the expert essay to explain how this or that comes about, he either hewlders or mangles us by the unintelligible diction which he employs."

As one who has for many years tried his best to make such matters as plain as possible, I know how difficult it is to avoid the use of technical terms which mean nothing to the layman. This is where Captain Eckersley has made no mistake; the reader is introduced step by step into a world peopled with electrons and atoms with most engaging ways and most human weaknesses. One is entertained with most exciting accounts of their adventures among conductors and insulators, torpedoes and spark gaps, commissioners and commissioners, until one finds it difficult to look at a piece of copper wire without getting excited at the thought of what is going on inside it. After one has read the book, one will close a switch with the feeling that he is starting a swarm of little beings on a mad journey around the circuit.

From Fairyland to Reflex Circuits.

Of the ten chapters, all but the last are written in this engaging style; starting with the nature of electricity, we are taken through the fundamentals of electrical theory, currents, coils, condensers, waves, and finally the valve, every difficulty being overcome by ingenious analogies—some of them almost too ingenious. As one reads through the last chapter on receiving sets for broadcasting, however, one gradually emerges from fairyland to find oneself in a cold world of supersonics and reflex circuits. But these are no longer the mysterious things they were before we read the book; they are merely combinations of the various pieces of apparatus with which we have become so familiar in the preceding chapters.

As a sample of Captain Eckersley at his best, we may take the description of the breakdown of a spark gap. "A moment arrives when the crowd makes up its mind to attack; 'Up dogs and at 'em,' while still the resistance in the air gap cries, 'on ne passe pas.' This is of no avail and, with a crash and a blinding flame, the little people leap out from the ball and across the white hot bridge of flesh they have made, pour in an irresistible wave to the other side. The crowd in the condenser plate finds relief, and in a great surge they pour through and over the gap."

Something Wrong With the Law.

I have made a few notes, however, of points on which I disagree with the author; some of these are mere slips and printer's errors, but, as they will all be of interest to those who have the book, I will run through them. The method of proving Ohm's law shown in Fig. 4 is not really a proof unless an electrostatic voltmeter be used; the ordinary voltmeter assumes Ohm's law. Something has gone seriously wrong with the law of inverse squares on p. 33, where "if they repelled each other with a

force of 2 at a distance of 2, they would repel each other with a force of 4 at a distance of 1." No, no, P. P. E., this won't do! Halving the distance and doubling the force will not work on any inverse square law.

I fear that the statement on p. 68 that "a condenser resisted alternating current due to the electrons trying to stick to the plates" may prove anything but helpful. The author has wisely introduced very few formulas, but these few do not hang together very happily, for we are told that a condenser has an impedance Z , expressed as $\frac{1}{C}$, where C (not K) is the "value of the condenser." Then on p. 73 the author tells us that $n = \frac{1}{C}$, where C is the capacity and K is carefully left undefined, thereby scoring full marks in mystifying the public."

An Old Fallacy.

On p. 99 the author does his best to perpetuate a hoary old fallacy: "Flip! electric strain goes past, and then flip! magnetic strain, and again flip! electric strain, and so on." The "flip" is really very true, but the electric and magnetic strains go together through space; not first one and then the other. At the moment when the electric field is passing at its maximum strength, the magnetic field has also its maximum strength at the same point, except quite near the transmitting aerial, where the pure wave has not had time to develop.

In Fig. 29 the current in the aerial should not start with its full amplitude, but should gradually build up. It is surely misleading to call the ordinary valve construction, shown on p. 180, a "radial grid and anode." On p. 178 one of the "2LO's" should surely be "2XX," and the Figure opposite is likely to worry the layman. Why should the condenser shunted across the H.T. battery on p. 191 "be as large as you can reasonably afford, 0.1 micro-farad maximum"? The person must surely be very hard up. Three lines lower down it states that "the two-valve set, using one high frequency detection, is deservedly popular," which seems unduly abbreviated.

Many of these are mere slips which are difficult to avoid in a first edition, and some of them may be explained by the fact that much of the book was written in a boat on Loch Lomond, which has a Highland sound, but is alleged to be in Scotland.

In conclusion, the book can be thoroughly recommended to the layman desirous of learning all about his wireless set, in the learning of which he will learn much more and receive much entertainment.

* "All About Your Wireless Set," by P. P. Eckersley; Hodder and Stoughton, 3s. 6d.

SONGS WORTH KNOWING.

"Love's Philosophy."

THIS well-known poem, by Shelley, has been set to charming music by Roger Quilter. (It is published by Messrs. Boosey and Co.)

Tell fountain mingle with the river
And the rivers with the ocean;
The winds of Heav'n mix for ever
With a sweet emotion.

Nothing in the world is single;
All things, by a law divine,
In one another's being mingle—
Why not I with thine?

See, the mountains kiss high Heav'n,
And the waves clasp one another;
No sister flower would be forgiv'n
If it despised its brother.

And the sunlight clasps the earth,
And the moonbeams kiss the sea;
What are all these kissings worth
If thou kiss not me?

The Broadcast Pulpit.

The Real Patriot.

THE truest citizen is he who cares for his own city as an integral part in the larger life of the State, and that larger interest ennobles the local municipal life.

Why, then, should it be otherwise with the State itself? May we not say that a man who never looks beyond his own State becomes a narrow-minded and unglorious Jingo?

The truest patriot is the man who says, I love my country because I believe that it is called to play a worthy part in the larger part of contributing along with other States its own special gifts and qualities to the general welfare of mankind and to the brotherhood of nations.

Now, at last, we have a worthy organ of this brotherhood of States—the League of Nations. Here, at least, for the first time, is a permanent organisation in which the brotherhood of races can find its expression, where representatives of all nations can meet and take counsel for the good of the whole world. Here we have a splendid weapon against the hasty and ignorant suspicions and passions which unchecked must lead to war. Here differences and grievances can be calmly discussed and points of divergence can be peacefully adjusted. Here is our one hope of deliverance from the intolerable plague of war.

I am sure that ninety-nine men out of every hundred believe it. Here and there is a critic or a sceptic who is ready to point out its weakness and defects and perhaps to suggest some remedy panacea which shall supersede it. But to all sceptics we must say: "What is your alternative?" —BISHOP HAMILTON DAVIES, BIRMINGHAM.

The World Is One.

THE world is one as it has never been before. There is inevitably an unprecedented interaction of ideas. Western customs, Western thought, Western interventions have during the last five-and-twenty years spread like a prairie fire through the East; traditions that have slumbered in for ages are shattered.

The West has put the great Oriental races in the way of inter-communication, industrialism, modern education, and national aspiration.

The East, as elsewhere, does things with amazing rapidity, is now wondering whether there is any value in them if, in accepting them, she is in danger of losing her own soul, as she firmly believes that Europe has lost her soul.

At the same time the East is drawn to Christ as the hope of the world. There is a strange meaning in the fact that at a Conference of all the religions represented in India, recently held at Delhi, on the drop-scene which formed the background to the deliberations was painted a picture of the Crucifixion.—See Rev. E. C. Morgan, *Birmingham*.

A Chief Constable is Scouts.

EVERY member of the Scout Movement, who aims at being a good and true Scout, is making a more useful citizen and by energy and example raising the standard of honour and chivalry.

Because this movement was inaugurated by a great soldier and the members wear a useful uniform, some uninformed persons say that it is a militarist movement.

Nothing of the kind. It is a disciplinary training, the object of which is to uplift and teach the virtues of good citizenship, self-reliance, and a high code of honour.—Mr. J. A. Wilson, O.B.E., Chief Constable of Cardiff.

A TALK will be broadcast from the Plymouth Station on December 2nd concerning the origin, history and various details of the Union Jack and hundred flags, and it will be given by Mr. A. E. Kelsey.

2LO
365 M.

LONDON PROGRAMMES.

(Continued from the previous page.)

**Week Beginning
November 22nd.**

(Continued on the next page.)

London Programmes.

(Continued from the previous page.)

Songs,
BRABAZON LOWTHER
(Baritone).
"My Love's An Arbiter"
arr. Stanford
"I Saw From the Beach"
arr. Herbert Hughes
"Phyllis Has Such Charming
Graces" arr. Luis Weston

YORK BOWEN.
"Nocturne" (from
"Mimic Suite") York
"A Romp" (from
"Second Suite") Bowen

8.10. Radio Radiance.
The Cast includes the following well-known Artists
EDDIE NORRIS, TOMMY
HANDLEY 1914 WHITE,
JEAN CLOSTON, JAMES
WILLIAM REGGIE SHER-
IDAN, MAUDIE DUNHAM
and THE DANCING
KIDS.
The Book and Lyrics by Rowland Leigh.

Musical Numbers
1.0. "The Story of Art" General News Bulletin 8 B to all Stations.
Factual Talk.
Local News.
10.30 THE SAVOY ORCHESTRA THE SAVOY HAVANA and THE SAVOY TANGO Bands at the Savoy Hotel London.
12.0.—Close down.

FRIDAY, Nov. 27th.

10.30 "The Story of Art" Music played during Luncheon at the Hotel Metropole.
3.45. Tenth Children's Concert.
11.0. "The Story of Art" Part I.
1.—Introduction.
"Suite for Pianoforte" Purcell—Sebastiano—1610-1655
ETHEL HOBDAY.
Song by the Audience.
Part II.
1.—Introduction.
2.—"The Spring" (Illustration)—1613
"I Saw Your Face" T. Ford
"Oyes! Has Any Found a God?" T. Tompion—1622
"Fair Phyllis I Saw" J. Farmer—1599
Now is the Month of Maying T. Morley—1505
KATHLEEN VINCENT.
MONA BENSON,
GEORGE DUNN
FREDERICK WOODHOUSE.
3.—"Nursery Rhymes Set to Music for Vocal Quartet (if Wistard Sisters Thomas and Anna)" "Lobby and Wistard Winkie."
4.45.—NELLIE EDWARDS (Piano) PERCY SCHOLES (Piano).

5.15. FOR THE CHILDREN
"A by Madeline Whitfield,
Key to Basement Room"
The Whipped Duck Gets

6.0. Dance Music by Alex. Fryer's Orchestra, from The Rialto Theatre.
7.0. Time Signal from Big Ben Weather Forecast and 1st General News Bulletin. 8 B to all Stations.
A Summary of the Various Papers for the Week
"My Day a Work," by A London Taxe Driver.
7.25.—Musical Interlude.
7.40. Mr. PERCY SCHOLES: Musical Criticism.
8.0.

"WHAT IS THIS?" Often listeners must have been tantalised by the way in which a familiar tune eludes all attempts to find its name. Tonight's Programme of well-known music will afford an opportunity of playing this fascinating game by trying to anticipate the announcement which will be made after, instead of before, each item.

8.30 "MERCENARY MARY" Relayed from THE LONDON HOTEL.
9.20 "NEW MINNIE SKIRT" More Reminiscences of THE OLD DAYS, 1914 BASTOS AND THE OLD SOUTH.
10.0.—Time Signal from Greenwich Weather Forecast. 8 B to all Stations.
Air Ministry Talk
SIR C. C. FRITH.
B. N. BROWN (Australian Air Force).
"CIVIL AVIATION IN AUSTRALIA" Local News.
10.30. Feature.
Leon Goossens
Orchestra
"Oboe Recital." 11.0.—Close down.

SATURDAY, Nov. 28th.

1.0.—Time Signal from Greenwich Weather Forecast.
4.0. "A Garden Chat," by Marion Cross, F.R.H.S.
4.15.—The London Weather Octet.
5.25.—FOR THE CHILDREN.
Music by the Octet.
A Play.
6.0.—Sidney Firman's Cavalier Dance Band.
7.0.—"The Story of Art" Was her Forecast and 2nd General News Bulletin. (8 B to all Stations).
LIEUT. COM. THE HON. J. S. KNW RHTY Naval R. in Discreet.
7.15.—"MR. HERBERT ASHES"
7.30.—"GATHER ROUND" DONALD ALTHROP as Host.
20.0.—Time Signal from Greenwich Weather Forecast and 3rd General News Bulletin. 8 B to all Stations.
MAJOR L. TOSSWILL, O.B.E., "Building an International Team" Local News.
30. THE SAVOY HAVANA and SAVOY TANGO BANDS, Relayed from the Savoy Hotel, London.

High-Power Programmes.

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

DAVENTRY

EXX. 1,600 M.

SUNDAY, November 22nd

10.0.—Time Signals from Big Ben and Weather Forecast.
3.20-5.30. { Programmes S.B. from 3.0-10.30. } London.

MONDAY, November 23rd.

10.30 a.m.—Time Signal and Weather Forecast.

11.0.—Concert: The Radio Quartet and Alice Chambers (Contralto); Glyn Eastman (Bass); Edith Kirby Lange (Violin).
1.0-2.0. { Programmes S.B. from 3.15-10.30. } London.

10.30-12.0.—ISHAM JONES'S DANCE BAND at the Haymarket Kit Kat Club.

TUESDAY, November 24th.

10.30 a.m.—Time Signal and Weather Forecast.

11.0.—Concert: The Radio Quartet and Marjorie Phillips (Soprano); Sinclair Lagan (Baritone); Frances Ethopoldo (Pianoforte).
1.0-2.0. { Programmes S.B. from 3.15-12.0. } London.

WEDNESDAY, November 25th.

10.0.—Time Signal and Weather Forecast.

11.0.—Concert: The Radio Quartet and Helen Anderson (Soprano); Ernest Hargreaves (Tenor); J. B. Toner (Pianoforte).
1.0-2.0. { Programmes S.B. from 3.15-12.0. } London.

11.0-12.0. DANCE MUSIC by the SAVOY BANDS.

THURSDAY, November 26th.

10.30 a.m.—Time Signal and Weather Forecast.

11.0.—Concert: The Radio Quartet and Alice Chambers (Contralto); Dennis Alston (Baritone); Lily Phillips (Solo Violoncello).
1.0-2.0. { Programmes S.B. from 3.15-12.0. } London.

8.0.—KEL KEECH
S. C. G. S. (Illustration) The Range and V. an Acronamphus ROBERT PITTS and LANGTON MARKS Entertainers.
8.30. THE SAVOY HAVANA

11.0.—"Mr. Priest (A Man About Town); Sir Ralph West (tower of The Grange, Goro Aka, Howard the Butler); Blake (Head Groom); Scene The Grange.

In Tom Bowling's Time.

9.0. THE LONDON WIRELESS ORCHESTRA
Overture, "The Water Carrier" (for b.c. (B. and H.)

GEORGE BAKER (Baritone),
D. G. D. (Illustration)
(Hooley).

"I Locked Up All My Treasure" (Dobbin Hooley).

THE ORCHESTRA
Ballet Music, "William Tell" (for c. t. B. and H.)

GEORGE BAKER.

"The Jolly Young Waterman" (Dobbin)
"Then Farewell, My Dear Bertie" (Dobbin)

THE ORCHESTRA.

Ballet Music, "William Tell" (Part II) (Dobbin) (Hawkes)

GEORGE BAKER

The Story of Gold (Dobbin)
"The Archers" (Dobbin)

THE ORCHESTRA.

"The Name of the Rose" (Dobbin) (Hawkes)

10.0-12.0.—Programmes S.B. from 10.0-12.0.

FRIDAY, November 27th.

10.30 a.m.—Time Signal and Weather Forecast.

11.0.—Concert: The Radio Quartet and Marjorie Phillips (Soprano); Sandra Warren (Baritone); Edith Bennett (Pianoforte).

1.0-2.0. { Programmes S.B. from 3.15-12.0. } London.

6.30—Broadcast to Europe.

7.0-11.0.—Programmes S.B. from London.

11.0.—BERTIE BIRMINGHAM'S DANCE ORCHESTRA from the Carlton Hotel.

12.0-2.0.—MUSICAL FOLLIES DAN E GRIFFITHS at the Hotel Metropole.

SATURDAY, November 28th.

10.30 a.m.—Time Signal and Weather Forecast.

1.0.—"It is good."

6.0.—Time Signal from Greenwich.

7.0-12.0.—Programmes S.B. from London.

—2—

CONCERTS

SUNDAY, November 22nd, is the day dedicated to St. Cecilia, the Patron Saint of Music and of the Blind, and the afternoon programme will consist of music and other items given entirely by blind artists. The Master of the Ceremonies will be Captain Ian Fraser, M.P., Chairman of St. Dunstan's.

In order to demonstrate the difference between the reading from Braille of a man who has been blind from birth and a man who has been blinded in the war, listeners will hear the reading of Mr. Henry Dollett and of Mr. Rupert Graves (late 2nd Toronto Regiment).

A Collector of Folk Songs

Cecil Sharp, to whose life-work as a collector of folk songs we pay tribute on November 23rd, was one of the most remarkable figures in modern English music, besides being the rediscoverer of our lost folk-dances. It was his lot by painful search that by what the archaeologist

is held work that he succeeded. The find he explored was the mind of the shy rustic, the memory of the cottager, and his digging implement was his sympathetic personality and power of winning the confidence of simple people. In him, the man got the results, the scholar examined them critically, and the authorised popularised them in all quarters, "high

and low."

Sharp died on June 23rd 1924

age of 65.

SWA
353 M.

CARDIFF PROGRAMMES.

The letters "SWA" printed in italics in these programmes signify a simultaneous broadcast from the stations mentioned.

The High-Power (Daventry) Programme will be found on page 397.

SUNDAY, Nov. 22nd.

1.00- PROGRAMME BY STATION ARTISTS (See, earlier, S.B. from 8.00 do.)

3.00- Religious Service, relayed from the Welsh Tabernacle Church. Preacher: The Rev. CHARLES DAVIES.

3.00- WEATHER FORECAST and NEWS. S.B. from 3.00 do.

A Symphony Concert.
BLODOWEN CAERLEON (Contralto).
STATION SYMPHONY ORCHESTRA
LEONARD BUSFIELD, Conductor—

3.15- THE ORCHESTRA. Overture, "Hansel and Gretel" (by Hansel and Gretel).

BLODOWEN CAERLEON (Author of All My Joys) (With Orchestral Accompaniment). Clock

THE ORCHESTRA. 1.00-phony No. 8 in G Minor, 1.00-58. 1.00-8. 1.00-9. 1.00-10. 1.00-11. 1.00-12. 1.00-13. 1.00-14. 1.00-15. 1.00-16. 1.00-17. 1.00-18. 1.00-19. 1.00-20. 1.00-21. 1.00-22. 1.00-23. 1.00-24. 1.00-25. 1.00-26. 1.00-27. 1.00-28. 1.00-29. 1.00-30. 1.00-31. 1.00-32. 1.00-33. 1.00-34. 1.00-35. 1.00-36. 1.00-37. 1.00-38. 1.00-39. 1.00-40. 1.00-41. 1.00-42. 1.00-43. 1.00-44. 1.00-45. 1.00-46. 1.00-47. 1.00-48. 1.00-49. 1.00-50. 1.00-51. 1.00-52. 1.00-53. 1.00-54. 1.00-55. 1.00-56. 1.00-57. 1.00-58. 1.00-59. 1.00-60. 1.00-61. 1.00-62. 1.00-63. 1.00-64. 1.00-65. 1.00-66. 1.00-67. 1.00-68. 1.00-69. 1.00-70. 1.00-71. 1.00-72. 1.00-73. 1.00-74. 1.00-75. 1.00-76. 1.00-77. 1.00-78. 1.00-79. 1.00-80. 1.00-81. 1.00-82. 1.00-83. 1.00-84. 1.00-85. 1.00-86. 1.00-87. 1.00-88. 1.00-89. 1.00-90. 1.00-91. 1.00-92. 1.00-93. 1.00-94. 1.00-95. 1.00-96. 1.00-97. 1.00-98. 1.00-99. 1.00-100. 1.00-101. 1.00-102. 1.00-103. 1.00-104. 1.00-105. 1.00-106. 1.00-107. 1.00-108. 1.00-109. 1.00-110. 1.00-111. 1.00-112. 1.00-113. 1.00-114. 1.00-115. 1.00-116. 1.00-117. 1.00-118. 1.00-119. 1.00-120. 1.00-121. 1.00-122. 1.00-123. 1.00-124. 1.00-125. 1.00-126. 1.00-127. 1.00-128. 1.00-129. 1.00-130. 1.00-131. 1.00-132. 1.00-133. 1.00-134. 1.00-135. 1.00-136. 1.00-137. 1.00-138. 1.00-139. 1.00-140. 1.00-141. 1.00-142. 1.00-143. 1.00-144. 1.00-145. 1.00-146. 1.00-147. 1.00-148. 1.00-149. 1.00-150. 1.00-151. 1.00-152. 1.00-153. 1.00-154. 1.00-155. 1.00-156. 1.00-157. 1.00-158. 1.00-159. 1.00-160. 1.00-161. 1.00-162. 1.00-163. 1.00-164. 1.00-165. 1.00-166. 1.00-167. 1.00-168. 1.00-169. 1.00-170. 1.00-171. 1.00-172. 1.00-173. 1.00-174. 1.00-175. 1.00-176. 1.00-177. 1.00-178. 1.00-179. 1.00-180. 1.00-181. 1.00-182. 1.00-183. 1.00-184. 1.00-185. 1.00-186. 1.00-187. 1.00-188. 1.00-189. 1.00-190. 1.00-191. 1.00-192. 1.00-193. 1.00-194. 1.00-195. 1.00-196. 1.00-197. 1.00-198. 1.00-199. 1.00-200. 1.00-201. 1.00-202. 1.00-203. 1.00-204. 1.00-205. 1.00-206. 1.00-207. 1.00-208. 1.00-209. 1.00-210. 1.00-211. 1.00-212. 1.00-213. 1.00-214. 1.00-215. 1.00-216. 1.00-217. 1.00-218. 1.00-219. 1.00-220. 1.00-221. 1.00-222. 1.00-223. 1.00-224. 1.00-225. 1.00-226. 1.00-227. 1.00-228. 1.00-229. 1.00-230. 1.00-231. 1.00-232. 1.00-233. 1.00-234. 1.00-235. 1.00-236. 1.00-237. 1.00-238. 1.00-239. 1.00-240. 1.00-241. 1.00-242. 1.00-243. 1.00-244. 1.00-245. 1.00-246. 1.00-247. 1.00-248. 1.00-249. 1.00-250. 1.00-251. 1.00-252. 1.00-253. 1.00-254. 1.00-255. 1.00-256. 1.00-257. 1.00-258. 1.00-259. 1.00-260. 1.00-261. 1.00-262. 1.00-263. 1.00-264. 1.00-265. 1.00-266. 1.00-267. 1.00-268. 1.00-269. 1.00-270. 1.00-271. 1.00-272. 1.00-273. 1.00-274. 1.00-275. 1.00-276. 1.00-277. 1.00-278. 1.00-279. 1.00-280. 1.00-281. 1.00-282. 1.00-283. 1.00-284. 1.00-285. 1.00-286. 1.00-287. 1.00-288. 1.00-289. 1.00-290. 1.00-291. 1.00-292. 1.00-293. 1.00-294. 1.00-295. 1.00-296. 1.00-297. 1.00-298. 1.00-299. 1.00-300. 1.00-301. 1.00-302. 1.00-303. 1.00-304. 1.00-305. 1.00-306. 1.00-307. 1.00-308. 1.00-309. 1.00-310. 1.00-311. 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1.00-412. 1.00-413. 1.00-414. 1.00-415. 1.00-416. 1.00-417. 1.00-418. 1.00-419. 1.00-420. 1.00-421. 1.00-422. 1.00-423. 1.00-424. 1.00-425. 1.00-426. 1.00-427. 1.00-428. 1.00-429. 1.00-430. 1.00-431. 1.00-432. 1.00-433. 1.00-434. 1.00-435. 1.00-436. 1.00-437. 1.00-438. 1.00-439. 1.00-440. 1.00-441. 1.00-442. 1.00-443. 1.00-444. 1.00-445. 1.00-446. 1.00-447. 1.00-448. 1.00-449. 1.00-450. 1.00-451. 1.00-452. 1.00-453. 1.00-454. 1.00-455. 1.00-456. 1.00-457. 1.00-458. 1.00-459. 1.00-460. 1.00-461. 1.00-462. 1.00-463. 1.00-464. 1.00-465. 1.00-466. 1.00-467. 1.00-468. 1.00-469. 1.00-470. 1.00-471. 1.00-472. 1.00-473. 1.00-474. 1.00-475. 1.00-476. 1.00-477. 1.00-478. 1.00-479. 1.00-480. 1.00-481. 1.00-482. 1.00-483. 1.00-484. 1.00-485. 1.00-486. 1.00-487. 1.00-488. 1.00-489. 1.00-490. 1.00-491. 1.00-492. 1.00-493. 1.00-494. 1.00-495. 1.00-496. 1.00-497. 1.00-498. 1.00-499. 1.00-500. 1.00-501. 1.00-502. 1.00-503. 1.00-504. 1.00-505. 1.00-506. 1.00-507. 1.00-508. 1.00-509. 1.00-510. 1.00-511. 1.00-512. 1.00-513. 1.00-514. 1.00-515. 1.00-516. 1.00-517. 1.00-518. 1.00-519. 1.00-520. 1.00-521. 1.00-522. 1.00-523. 1.00-524. 1.00-525. 1.00-526. 1.00-527. 1.00-528. 1.00-529. 1.00-530. 1.00-531. 1.00-532. 1.00-533. 1.00-534. 1.00-535. 1.00-536. 1.00-537. 1.00-538. 1.00-539. 1.00-540. 1.00-541. 1.00-542. 1.00-543. 1.00-544. 1.00-545. 1.00-546. 1.00-547. 1.00-548. 1.00-549. 1.00-550. 1.00-551. 1.00-552. 1.00-553. 1.00-554. 1.00-555. 1.00-556. 1.00-557. 1.00-558. 1.00-559. 1.00-560. 1.00-561. 1.00-562. 1.00-563. 1.00-564. 1.00-565. 1.00-566. 1.00-567. 1.00-568. 1.00-569. 1.00-570. 1.00-571. 1.00-572. 1.00-573. 1.00-574. 1.00-575. 1.00-576. 1.00-577. 1.00-578. 1.00-579. 1.00-580. 1.00-581. 1.00-582. 1.00-583. 1.00-584. 1.00-585. 1.00-586. 1.00-587. 1.00-588. 1.00-589. 1.00-590. 1.00-591. 1.00-592. 1.00-593. 1.00-594. 1.00-595. 1.00-596. 1.00-597. 1.00-598. 1.00-599. 1.00-600. 1.00-601. 1.00-602. 1.00-603. 1.00-604. 1.00-605. 1.00-606. 1.00-607. 1.00-608. 1.00-609. 1.00-610. 1.00-611. 1.00-612. 1.00-613. 1.00-614. 1.00-615. 1.00-616. 1.00-617. 1.00-618. 1.00-619. 1.00-620. 1.00-621. 1.00-622. 1.00-623. 1.00-624. 1.00-625. 1.00-626. 1.00-627. 1.00-628. 1.00-629. 1.00-630. 1.00-631. 1.00-632. 1.00-633. 1.00-634. 1.00-635. 1.00-636. 1.00-637. 1.00-638. 1.00-639. 1.00-640. 1.00-641. 1.00-642. 1.00-643. 1.00-644. 1.00-645. 1.00-646. 1.00-647. 1.00-648. 1.00-649. 1.00-650. 1.00-651. 1.00-652. 1.00-653. 1.00-654. 1.00-655. 1.00-656. 1.00-657. 1.00-658. 1.00-659. 1.00-660. 1.00-661. 1.00-662. 1.00-663. 1.00-664. 1.00-665. 1.00-666. 1.00-667. 1.00-668. 1.00-669. 1.00-670. 1.00-671. 1.00-672. 1.00-673. 1.00-674. 1.00-675. 1.00-676. 1.00-677. 1.00-678. 1.00-679. 1.00-680. 1.00-681. 1.00-682. 1.00-683. 1.00-684. 1.00-685. 1.00-686. 1.00-687. 1.00-688. 1.00-689. 1.00-690. 1.00-691. 1.00-692. 1.00-693. 1.00-694. 1.00-695. 1.00-696. 1.00-697. 1.00-698. 1.00-699. 1.00-700. 1.00-701. 1.00-702. 1.00-703. 1.00-704. 1.00-705. 1.00-706. 1.00-707. 1.00-708. 1.00-709. 1.00-710. 1.00-711. 1.00-712. 1.00-713. 1.00-714. 1.00-715. 1.00-716. 1.00-717. 1.00-718. 1.00-719. 1.00-720. 1.00-721. 1.00-722. 1.00-723. 1.00-724. 1.00-725. 1.00-726. 1.00-727. 1.00-728. 1.00-729. 1.00-730. 1.00-731. 1.00-732. 1.00-733. 1.00-734. 1.00-735. 1.00-736. 1.00-737. 1.00-738. 1.00-739. 1.00-740. 1.00-741. 1.00-742. 1.00-743. 1.00-744. 1.00-745. 1.00-746. 1.00-747. 1.00-748. 1.00-749. 1.00-750. 1.00-751. 1.00-752. 1.00-753. 1.00-754. 1.00-755. 1.00-756. 1.00-757. 1.00-758. 1.00-759. 1.00-760. 1.00-761. 1.00-762. 1.00-763. 1.00-764. 1.00-765. 1.00-766. 1.00-767. 1.00-768. 1.00-769. 1.00-770. 1.00-771. 1.00-772. 1.00-773. 1.00-774. 1.00-775. 1.00-776. 1.00-777. 1.00-778. 1.00-779. 1.00-780. 1.00-781. 1.00-782. 1.00-783. 1.00-784. 1.00-785. 1.00-786. 1.00-787. 1.00-788. 1.00-789. 1.00-790. 1.00-791. 1.00-792. 1.00-793. 1.00-794. 1.00-795. 1.00-796. 1.00-797. 1.00-798. 1.00-799. 1.00-800. 1.00-801. 1.00-802. 1.00-803. 1.00-804. 1.00-805. 1.00-806. 1.00-807. 1.00-808. 1.00-809. 1.00-810. 1.00-811. 1.00-812. 1.00-813. 1.00-814. 1.00-815. 1.00-816. 1.00-817. 1.00-818. 1.00-819. 1.00-820. 1.00-821. 1.00-822. 1.00-823. 1.00-824. 1.00-825. 1.00-826. 1.00-827. 1.00-828. 1.00-829. 1.00-830. 1.00-831. 1.00-832. 1.00-833. 1.00-834. 1.00-835. 1.00-836. 1.00-837. 1.00-838. 1.00-839. 1.00-840. 1.00-841. 1.00-842. 1.00-843. 1.00-844. 1.00-845. 1.00-846. 1.00-847. 1.00-848. 1.00-849. 1.00-850. 1.00-851. 1.00-852. 1.00-853. 1.00-854. 1.00-855. 1.00-856. 1.00-857. 1.00-858. 1.00-859. 1.00-860. 1.00-861. 1.00-862. 1.00-863. 1.00-864. 1.00-865. 1.00-866. 1.00-867. 1.00-868. 1.00-869. 1.00-870. 1.00-871. 1.00-872. 1.00-873. 1.00-874. 1.00-875. 1.00-876. 1.00-877. 1.00-878. 1.00-879. 1.00-880. 1.00-881. 1.00-882. 1.00-883. 1.00-884. 1.00-885. 1.00-886. 1.00-887. 1.00-888. 1.00-889. 1.00-890. 1.00-891. 1.00-892. 1.00-893. 1.00-894. 1.00-895. 1.00-896. 1.00-897. 1.00-898. 1.00-899. 1.00-900. 1.00-901. 1.00-902. 1.00-903. 1.00-904. 1.00-905. 1.00-906. 1.00-907. 1.00-908. 1.00-909. 1.00-910. 1.00-911. 1.00-912. 1.00-913. 1.

Cardiff Programmes.

(Continued from the previous page.)

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|-------|---|
| | THE ORIGINAL FOUR
NOMADS |
| | Mr. North, Mr. South;
Mr. East, Mr. West. |
| | THE STATION ORCHESTRA |
| | W. ARWICK BRAITHWAITE |
| B-9. | THE ORHISTRA
Selection, "Melody Mace" Slater |
| B-10. | THE FOUR NOMADS.
THE NOMADS— "Laughter" Steg. Low |
| | Mr. SOUTH—"Come to the
Fair" E. Merton |
| | Mr. WEST—"For You Alone" Lyon |
| | THE NOMADS—"Bingo Farm" Adopted
Mr. NORTH—"Woman Hater" C. C. D. |
| | THE NOMADS—"Delaware" W. Pendleton |
| S-10. | THE ORHISTRA
Prelude, "L'après Midi d'un
France" Debussy |
| B-50. | "MEMORARY MARY," A
Musical Comedy, S.B. from
London. |
| B-52. | THE FOUR NOMADS |

Wolfssee.

CARDIFF NEWS

ON Thursday, Nov. 20, the Cardiff Station Symphony Orchestra will appear at the Central Hall, Newport, for a concert in collaboration with the Newport Choral Society. A fine performance is expected as the result of the joint effort, and listeners will have the benefit of the concert, which will be relayed through the Cardiff Station on the evening programme. Miss Lillian Stiven Allen and Mr Herbert Heycock will be the vocalists.

Short matinée recitals, or a closing feature from 10.30 to 11 p.m., have become popular with Cardiff audiences. One of the recent successes in this series was the "Charm of the Fidèle," by Mr. Leonard Bushell. So popular was this feature that the Cardiff Station has been encouraged

Certain stations have been engaged to arrange further recitals on similar lines, and it is probable that most solo instruments will be dealt with in the course. From 10.30 until 11 o'clock on Monday, November 24th, Miss Vera McCaugh Thomas will give a pianoforte recital of the works of Bach.

SATURDAY, Nov. 28th.

- 36 1 30.—Lunch time Music from
 the Carlton Restaurant.
 3 0 4.0. Fajerman and his Orchestra
 from the Capitol.
 4 30—The Dancers, from Co. of the
 Mr. by the Muzikants Dance
 Band.
 5 1 10 00 P. M. RADIOTHEATRE
 ON STAGE Dr. W.
 C. G. L. by Capt. Alex. W.
 Ovington.
 6 30—CHILDREN'S CORN R.
 7 5. The Letter Box.
 8 1 10 00 P. M. RADIOTHEATRE
 Into Nature's Workshop—(1)
 Thunderbolts, by Dr. F. J.
 North, F. R.S.
 9 30. Programme S & B from London.
 10—Capt. A. S. RUGGAGE, Review
 of the Anglo Welsh Ruggger

The Famous Plays.

On Monday, Oscar Wilde's play *The Importance of Being Earnest*, will be performed by the "SWA" Radio Players, with incidental music by the Station Trio. There are few plays which can "hold" a hall for an audience for the whole of an evening programme, but certain plays of this type seem to be an exception to the ordinary rule. Another of Oscar Wilde's plays, *A Woman of No Importance*, occupied the whole of the evening and a very large number of appreciative letters have reached the Station from listeners.

Cardiff programmes for this week include a symphony concert on Sunday, November 2nd, when Miss Elouenau Parrotin, the well-known South Wales contralto, and the Station Symphony Orchestra, will perform a series of favourite works.

Scoovel and Whield are popular entertainers in England. The piano will take part in the Cardiff programme for Saturday, November 28th, which will follow "Caravan of Yesterday, To Day, and To Morrow." The Four Nomads, a newest party new to the monorophone, will make their début at the Cardiff Station on Friday, November 27th.

Swansea Programmes

Week Beginning Sunday, November 22nd

A Programme of Music

Page 10 of 13

- | |
|---|
| DESSIE JONES (Soprano). |
| MATTIE DAVIES (Contralto). |
| THE VICTORIA PRIZE
SILVER BAND. |
| Conductor, JOHN HOPKIN- |
| THE BAND. |
| March, "Cossack", arr. Rimmer |
| Selection, "Echoes of the Opera" |
| L. m. |
| MATTIE DAVIES. |
| "Lake to the Dunsink Rose" |
| "Eternal Love" <i>Brahms</i> |
| THE BAND. |
| Cornet Solo, "Hudston's" |
| <i>It. m.</i> |
| (ISLWYN KENDRICK.) |
| MERCENARY MARY |
| S.B. from London. |
| DESSIE JONES |
| "Adagio" <i>Bachorff</i> |
| "Hark, Hark, the Lark" <i>Shakespeare</i> |
| MATTIE DAVIES |
| "Softly Awakes My Heart" |
| <i>It. m.</i> |

MONDAY, November 23rd

- 4.0. The Castle Cinema Orchestra,
 relay from the Castle Cinema
 Musical Director, Jack Arnold
 5.0 Afternoon Topics.
 5.15. Message
 5.30. THE OPEN & CORNER.
 6.45. The Post Bag.
 6.45.—Talk to ~~about~~ S.B. from
 7.00
 7.30.—Programme S.B. from London
 7.45.—Mr T. J. H. ES B.A., The
 Arts and Crafts exhibition at
 the National Museum of
 Wales, Cardiff. " S.B
 to Cardiff.
 8.0-11.0.—Programme S.B. from L.A.
 done.

TUESDAY, November 24th

- | | |
|------------|----------------------------------|
| 4.0 | ramophone Concert. |
| + 4.5 | The Sto. on Trio. |
| 5.0 | MILDR'S SCOUNDFEE |
| | The Lost Bag. |
| + 15. | Tales of Fables S.B. <i>etc.</i> |
| | <i>etc. etc.</i> |
| + 30. | Scoundrel S.B. from London. |
| 7.1 | Cards I. C. MANSFIELD |
| | S.B. from Cardiff |
| 8.0 - 1.30 | Scoundrel S.B. from London. |

WED., Nov. 25th., SAT., Nov. 28th.

- 5.0 The Faerie Circus Orchestra.
 5.0.—Afternoon Tea Party. Musical
 5.30 CHILDREN'S CORNER.
 6.0 The Post Bag.
 6.15—Talk Terms. S.B. from
 Cardiff
 6.30—Programme S.B. from London.
 7.45—Programme S.B. from Cardiff
 10.0 onwards. Programme S.B. from
 London

THURSDAY, November 26th.

- | | |
|-----------|--|
| 4.0.- | Mr W. H. Hare's Trio. |
| 4.15- | —Afternoon Topics. |
| 5.30-6.15 | 1. C. N. S. O. N. R. |
| 6.30 | 1. P. C. S. T. B. |
| 7.00 | 1. W. H. Hare's S.B. from
London. |
| 7.30 | 1. C. N. S. O. N. R. |
| 7.45 | 1. Mr VIVIAN REES. Talk
S.B. from Cardiff |
| 8.00 | 1. P. C. S. T. B.
London. |

FRIDAY, November 27th

- 9.0 The move is to Schools Mr
 W. H. Jones, F.R.G.S., Mr
 S. J. Lewis, M.A.
 10.0-- The Castle Cinema Orchestra
 and from the Castle Cinema
 A. G. T. J. C.
 11.0 CHILDREN'S CORIN R.
 12.0 The Post Bag.
 13.0 Talk to Tevin Capt. W. H.
 Evans, "Hockey" S.B. to
 C. M. S.
 14.0 Programme S.B. from London
 15.0 MAGDALEN MORGAN
 M.A., "Buddies to the
 Young Poets," S.B. to Cardiff
 Programme S.B. from London,
 Mr. ERIC ST. HOLER, Music
 S.B. from a donor.

SWANSEA NEWS.

ON Friday, November 27th, listeners to Swansea will be given opportunity of hearing one of Wales' finest soprano. The occasion will be the visit of Miss Jessie Jones, artist who has earned for herself through the medium of her delightful voice a reputation far beyond the confines of the Principality. Another popular feature of the programme will be the re-appearance before the microphone of Madge Mattie Davies, contralto. She will be remembered for her excellent rendering of the part of Lady Macbeth in *Ruthless*, a Welsh opera presented on two occasions at the Swansea Station. The instrumental portion of the programme will be provided by the Totally Deaf Pipe Band. This band has not been broadcast before. Among the soloists will be the selection 'Kronos,' by Beethoven, which formed the test piece in a recent competition in which the band was successful.

2ZY
378M.

MANCHESTER PROGRAMMES.

Week Beginning
November 22nd.

The letters "S.B." printed in italics in these programmes signify a Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 397.

SUNDAY, Nov. 22nd.

A Programme for Everyone.

RONALD COWINGE

THE CITY HALL BAND

CONCERTS AT THE

THE STATION MERMAID CLUB

THE BAND

Overture, "Pique Dame," Rappé "in a Monastery" (from "The

RONALD COWINGE

"Art Report" — Schubert's "Ave Maria" — Haydn's "I Love You" — Gregor

THE BAND

Euphonium Solo, "My Dreams"

Solo from "Oboe" — Gregor

THE MEAL CLUB

"RIDERS TO THE SEA"

LEONARD GOWINGE

"Song" — F. C. G.

Refrain Thy Vow from Weeping" — S. D. M.

THE BAND

Suite, "Bohemian" — Hayne

Die Walküre, "Siegur" — Wagner

5.45. Music for the Children.

M. S. C. Honey Talk to Young People

Studio Service, including Address by the Rev. G. A. R.

SIM SCOTT, D.D. S.B. from London

WEATHER FORECAST and NEWS. S.B. from London.

Local News.

THE J. H. SQUIRE CELESTE OCTET

ANNETTE BLACKWELL

Solo

15. THE OCTET

March of the Drums — Gregor

Valse Brillante — Corelli

Laure — Gluck

XXX TPE 1000

F. C. G.

My Heart Ever Faithful" — Bach

THE OCTET

Hymn References of the Year. Scar

Four Minutes of Musical Tour of

the World — F. C. G.

and the History of

Scandinavia — Mr. Scar

ANNETTE BLACKWELL

A Year Later — H. Parry

The Master — H. Purcell

The Distracted Mind —

As Ever I Sing — W. Bullock

— H. Pitt

Looking Backwards — Miss

somes in Ballads —

A Song of Today — Robert

"Fifteen Years Ago" — McGeough

"Forty Years Ago" — Mallay

Humoresque the Humoresque —

Denton, arr. Scar

The Boo" (for Four Violins in

London — arr. Scar

10.30. Close down.

MONDAY, Nov. 23rd.

3.25.—School Transmission. Mr. Albert

T. — "The Story of the

ing of Art IV" of "L'Avare"

4.15. Concert. Musical Director

Anton Fomichoff

4.0.—Afternoon Talk. Mrs. Huntingdon : "Hints for Modern House-

Keepers" (2).

4.15. Tea-Time Concert. Orchestra

relayed from the City Hall.

4.15. THE STATION ORCHESTRA

5.0.—WEATHER FORECAST and

NEWS. S.B. from London.

"Country" — Dennis — Sir

JAMES ALLEN — S.B. from

London.

7.0.—Musical Interlude. S.B. from

London.

7.25.—Musical Interlude. S.B. from

London.

10. Mr. LAWRENCE REEDWARD

Music in the Midwinter Ad-

dress.

Under the Greenwood Tree,

GLADYS PALMER

(Contralto).

WALLACE CUNNINGHAM

(Entertainer).

THE STATION ORCHESTRA

Conductor: T. H. MORRISON

THE OLD RESTAURANT

March, "A Bunch of Rose" — Chipp

LADY PALMER

"Hawthorn" — May Bivins

"You Lay So Still in the Sun-

shine" — Coleridge-Taylor

"The Fair Path" — Alice Rosley

WALLACE CUNNINGHAM

Song, "Advice"

Wistling Selections,

"The Thrush," — C. Vaughan Williams

A Love Story, with

Effects.

THE ORCHESTRA

Overture, "The Wood Nymphs"

Stenhouse Bennett

THE STATION AVIARY COMPANY

"MIDNIGHT DAY"

Walter Frick

Mr. Morton E. H. BRIDGSTOCK

Laurence Bessie RONALD GOW

Peterson (A Swedish Violin).

VICTOR SMYTHE

Mrs. Morton LUCIA ROGERS

Muriel Morton (Her Daughter)

HYLDA METCALF

Parton — BBC TV FILM RE

Mind Pictures: The old-world

garden of Mrs. Morton's house

at Framley. It is a summer

afternoon, and the atmosphere

is one of peace and contentment

— GLADYS PALMER

"A Song of Midsummer"

Sigurd Le

"Silent Moon" Vaughan Williams

"Surely the Time for Making

Songs Has Come" — J. Ross

W. LEWIS & CLINNING (A&B)

Ventriloqua Sketch, "A Troubie

come in" — C. Vaughan Williams

— (Each taken by

WALLACE CUNNINGHAM

The Dentist — The Patient — The

Irish Servant

10.30. Close down.

10.30. Chopin Recital.

EDWARD REEDWARD

(This Programme has been chosen

reached the Station for per-

formances of certain Chopin

compositions by Edward

Reedward.)

Fantasie in A Major, Fantasy

in A Minor, Nocturne in A

Major, Berceuse, Ballade in

A Flat.

10.30. Close down.

10.30. Week-end

NEWS. S.B. from I

THE STATION

E. H. BARTON, D.S.A. S.B.

From London

Music — Various

London

10.30. H. H. COOPER

Bulletin

3. W. B. DEADERICK

Science

ROUND THE CONTINENT

Samuel Johnson

Specia by H.H. THOMAS

PRINCE OF WALES, S.B.

from London

"BUBBLES."

WILLIAM COOK

VALDEA — CONCERT

PARTY

Inclusion

ROSE SELBY-JAY, WIN

DOLINE WILDE, HILDA

GRAHAM, CECIL PRYER

EVAN CHIPPY HILLION MAN

WILLIAM LES WILSON

N. P.

9.1. L.A.T.E.

10.30-10.45

WEATHER FORECAST

N.W. & J. B. from London

Mr. F. W. DELISSA

Engineer in Adventure — A. E.

W. J. G. — The

Local News

10.30. Program — S.B. from

11.0.—Close down.

THURSDAY, Nov. 26th.

11.30-12.30.—Concert by the "2ZY" Quartet

4.30. Afternoon Talk. Mr. Leonard

Honey, "The Writings of

Michael Faraday

4.45. Ten-Time Concert. Auto-Piano

Rental by J. Bradshaw. Made

line Bass (Conductor)

5.15. A. H. RIBBS CURNICK

6.0. Musical Interlude. S.B. from

London.

7.0. WEATHER FORECAST and

N.W. S.B. from London

Alderman WALKER: "Moar

and Rambling Round the

Peak."

7.25. Musical Interlude. S.B. from

London.

7.35. Market Prices for Farmers

S.R. from London

7.40. Ministry of Agriculture Fort

nightly Bulletin. S.B. from

London.

A Popular Concert.

WINIFRED SMALL

(Solo Violin)

ALEXANDER McCREDIE

(Tenor).

FRANK FOXON (Baritone)

SCOVILLE and WALDON

(Entertainers)

8.0. ALEXANDER McCREDIE

"I Know a Book" — Martin Shaw

"The Wizard's Night

Song

"The Crown of the

Year" —

SCOVILLE and WALDON

(Entertainers)

H. T. G.

H. G. Street, Alfred — Times

"The New Age" — A. H. G.

+ (adult) Magazine, H.

10.30. Close down.

(Continued on the next page.)

NEWCASTLE PROGRAMMES.

(Continued from the previous page.)

- 5.30—Transmission to Schools
Mr. Moses Baritz, *S.B.*
Speaker in Music.
Talk
"W." from Tilley's Restaurant
CHILDREN'S FORUM
Songs and Violin Solos.
MUSICAL ADJUSTMENT
(Bartons)
Had a Horse *K. Shep*
Chanson à Soir *C. Augustus*
10 ANTHONY DAWAY (Vocal)
Beneficence *Francesca*
Folk Song *John*
DOLCE V. PURVIS
The Virgin *T. Lang* *B. Cook*
A Summer Night
ANDREW HILLARD ARMSTRONG
Pinner's Song *J. Boro*
Cecil Sharp *M. G. Jones*
Verdun's Song *H. W. Jones*
ANDREW HILLARD
Romance an Old Song *D. L.*
DOROTHY PURVIS
Harlequin *J. Alfred Smith*
I Love the Deaf and Dumb *J. Alfred Davies*
WEATHER FORECAST and
NEWS, *S.B.* from London
A Summary of the Wireless Papers
for the Week. *S.B.* from
London
Capt. HADDON T. HENZELL,
Secretary, Turn by House, "Old
Printing Sh. ps."
M. M. of Hartlepool *S.B.* from
London
Mr PERCY SCHOLES M.C.
Critics. *S.B.* from London
WILL SNEYDERS
"BUBBLES" VAL DEAVILLE
CONCERT PARTY
Ladie.
GEO. M. RIVAY: OWENDO
T. E. COOK: HEDDA CRA
H. M. C. H. J. M. J.
GWEN BYRON: MAXWELL
HOLLIS: WILL SENATOR
Programme *S.B.* from London
THE STATION DIRECTRICE
or, EDWARD CLARK
Woodland Sketches "M. Edward
Downy Rose"; "With
the Wasp"; "At an Old
Praying Place"; "In An
Indian Village"; "A Water
from Uncle Tom";
"A Leverted Farm";
"A Meadow Brook"
ANNE SAX
Ladie.
WEATHER FORECAST and
NEWS, *S.B.* from London
Air Ministry Talk by Squadron
Leader R. N. BROWN, Aus-
tralian Air Service, "Flight
Aviation in Australia." *S.B.*
from London
Local News
11.30. OTHER STATIONS.
11.30.—Close down.

SATURDAY, Nov. 28th.

- 11.30-12.30.—Jerome Forster (So-
prano), Dan Jacobs (Euphonium
and Bassophone).
10 Miss Norah Baile, "The Call of
the Open Air—Hockey, Yes
Today and To-Day
14.15—Music from Coxon's Restaurant.

SNG Nottingham Programmes. 326 M

Week Beginning Sunday, November 22nd.

SUNDAY, November 22nd.

- 1.30-3.30. Programme *S.B.* from
London

MONDAY, November 23rd.

- 1.30-3.30. Programme *S.B.* from
London
Dances and Songs *S. G.*
The Mandolin *G. G.*
Children's Corner *S. G.*
10.30-11.30. Programme *S.B.* from
London
CHILDREN'S CORNER
Concert Party
Opening Chorus *A. Reed*
Spark's Show
On the Nancy Lee
Lee and L
Song "At the End of the
Hedge"
Concerted Fine Old English
Song *Maudie & G.*
Song *Maudie & G.*
Concerted Britain for the
Olympic Games *W. H. and L.*
Monologue "A Fox on the
Farm"
Song "Wynona" *C. M.*
Song "I'm a Man"
Song "The Captain" *L.*
Song "Sally" *R. H.*
Song "The Th
Birds and Song
Song "Little Boy of Blue
Through P
1.30-3.30. Programme *S.B.* from
London
CHILDREN'S CORNER

TUESDAY, November 24th.

- 1.30-3.30. Programme *S.B.* from
London
Lyons' Cafe Orchestra: Con-
ductor, Brassey Eytون.
4.45-5.45. Programme *S.B.* from
London
CHILDREN'S CORNER
Song *C. G.*
Programme *S.B.* from
London
CHILDREN'S CORNER
Song *C. G.*
Song "Good Night" *Dudley Buck*
Song "Programme *S.B.* from
London

WEDNESDAY, November 25th.

- 1.30-3.30. Gramophone Records
Mr. L. Moser, "Astronomical
Notes of the Month."
The Mizuno Cafe Orchestra
Conductor, Frederick Holton
Ivy.
4.45-5.45. Programme *S.B.* from
London
CHILDREN'S CORNER
Children's Letters
Song *C. G.*
Programme *S.B.* from
London
CHILDREN'S CORNER
Song *C. G.*
Song "H. H. Swinnerton,"
Dame the Queen of the
Sea.
Song "I'm a Man" *S. B.* from
London

THURSDAY, November 26th.

- 11.30-12.30. Gramophone Records
Dances and some Songs.
Song "I'm a Man" *Mr. D. C.*
Song "An Afternoon in an
English Pub."
4.45-5.45. Lyons' Cafe Orchestra Con-
ductor, Brassey Eytون.
4.45-5.45. Gramophone Records.
5.30 CHILDREN'S CORNER.
6.0. Teens' Corner.
7.10. Mr. A. H. FRANKS, B.H.
"Witkowsky's History and
Fiction Possibilities."
12.30-13.30. Programme *S.B.* from
London

FRIDAY, November 27th.

- 11.30-12.30. Gramophone Records
(Rehearsal Day).
3.45.—Lyons' Cafe Orchestra: Con-
ductor, Brassey Eytون.
4.45.—Afternoon Topics.
5.15.—CHILDREN'S CORNER.
Song "I'm a Man" *S. G.*
6.0.—Teens' Corner.
8.15.—Programme *S.B.* from London.

Instrumental and Vocal.

- THE CROWN FARM QUARTET
A. JELLYDAY (1st Tenor)
L. HAYWOOD (2nd Tenor)
O. BEECHAM (Baritone)
J. MANSELL (Bass)
ARTHUR V. PALMER
(Clarinet).
10 ARTHUR V. PALMER
Eighth Air Varieté *... Rep.*
THE QUARTET
"Jolly Friends" *... Rep.*
"I Play Herd" *... Rep.*
"Where My Country Has Roasted" *... Rep.*
"Mary" *... Rep.*
ARTHUR V. PALMER
Three Intermezzi, Op. 18 *U. I. Stanford*
THE QUARTET
"A Farewell" *... J. Cadeau*
"I Hear You Calling Me" *... J. Cadeau*
"The Goslings" *... F. C. ... Good Night" *... Dudley Buck*
Song "Programme *S.B.* from
London*

Old Favourites.

- LYONS' CAFE ORCHESTRA
Conductor, BRASSEY EYTون.

R. WILLIAMS.

In Impersonation.

- "THE ORCHESTRA"
Dances, "The Times of Holt."
Intermission, "Candy Box" *R. Williams*
"A Musical Show" *R. Williams*

9.30—Station Topics.

- 10.00 WEATHER FORECAST and
NEWS, *S.B.* from London,
Air Ministry Talk. *S.B.* from
Local News.

10.30. R. WILLIAMS

- "Entertainer at the Pic-
"Dustin" the Keys" *Father O'Donnell*
"Humorous Weather"
Forecast and News *R. Williams*
"Oh, My Word" *R. Williams*
"My Pet" *R. Williams*

Modern Favourites.

- THE ORCHESTRA
Selections "No No Nodella" *R. Williams*
R. WILLIAMS
In Comedy *R. Williams*
THE ORCHESTRA

- "Rose Marie" *R. Williams*
"I Love the Moon" *R. Williams*
"Tay Drum Major" *R. Williams*
11.20-12.00.—The Savanna Band, re-
lived from the Palais de Danse.

SATURDAY, November 28th.

- 1.30.—The Savanna Band, relived
from the Palais de Danse.
6.0. CHILDREN'S CORNER.
6.30. Children's Letters.
6.0. Teens' Corner.
6.45.—Programme *S.B.* from London.
7.10. Mr. FRANK HEALD (John
o' Trunk): Outdoor Topics.
8.0. 9.0. Programme *S.B.* from
London.

2BD
495 M.

ABERDEEN PROGRAMMES.

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 297.

SUNDAY, Nov. 22nd.

10.30 A.M.—PROGRAMME BY BLIND ARTISTS (St. Cecilia's Day). *S.B. from London.*

11.15 *Saints and Angels* by the Rev. G. ANDERSON SCOTT, D.D. *S.B. from London.*

11.30 WEATHER FORECAST and NEWS *S.B. from London.*

11.45 HENRY PURCELL, *Programme S.B. from London.*

11.55 Close down.

MONDAY, Nov. 23rd.

11.00-12.00 Gramophone Music

12.15 Afternoon Topic: Miss F. Murray, "What Becomes of our Lost Dog." The Wireless Dance Orchestra (Conductor, David H. Dunn).

12.45 CHILDREN'S CORNER.

1.00 Boy Scouts' News Bulletin.

1.15 Girl Guides' News Bulletin Book Talk by the Rev. Walter A. Murnell, D.D.

1.30 Steadman's Symphony Orchestra, relayed from the Electric Theatre.

1.45 WEATHER FORECAST and NEWS *S.B. from London.* Question Overseas, by Sir JULIAN N. *S.B. from London.*

2.00 Musical Interlude. *S.B. from London.*

2.15 Mr. GEORGE MACDONALD, C.B., LL.D., F.H.A., "Coops & Crows" *S.B. from Edinburgh.*

2.30 "Down Among the Cotton Fields," Asbury Board, "Henderson Kentucky" ... McCollum, "Plantin Down to Cotton Town" ... *Kirkland.*

"Homebound Bound" ... Gideon Rummel, Wed. "Gideon Rummel" ... *Gideon Rummel.*

"I Want to Be" ... *Walter Frey* Ready An Interlude Arranged by Gordon Macmillan and G. R. Harvey During this Interlude

THE WIRELESS ORCHESTRA will play Selection, "Plantin on Nook."

A Coon Band Contest. "Prize March," "King Cotton," "S.S. The Darkie" & Devil" ... *Loring When Mandy Sings* (American Song) ... *Jessie Bushell*

2.45 "BRIGHT GOLD" A Play in One Act by Capt. F. Shaw Players THE LONDON RADIO REPERTORY THEATRE

Irish Interlude. ISOBEL SHAW (Soprano). THE WIRELESS ORCHESTRA The Orchestra

Hibernian Suite ... "Rock of Love Song," Land of Ireland Two Irish Tone Sketches O'Donnell

"The Fairy Lough" ... *John Sturges* ... *John Sturges*

3.00 "The Fairy Lough" ... *John Sturges* ... *John Sturges*

3.15 The Intervale. On the "Humours of Donnybrook" ... *T. J. Smith*

10.00 WEATHER FORECAST and NEWS *S.B. from London.* Mr. EDWARD CRESSY: "The English in Adventure—A Barn with the Sea Marks" *S.B. from London.*

10.30 VIOLIN RECITAL by HELEN BURNETT

11.00 "Cortège" ... *Lily Boleslawski* "Swinging Song" ... *John Gielgud* "Avalanche Romance" ... *Norma Shearer*

"Rosamunde Ballet Music" ... *Norman Treigle* "A Celtic Lament" ... *Fergus Wilson* "The Cornish Ragadance" ... *Moffat Hayes*

"Hungarian Dance" ... *Hoffmann Hayes*

11.00 Close down

TUESDAY, Nov. 24th.

12.15 Afternoon Topic: Mr. JOHN O'KEEFE, "News and Views of Books." The Wireless Orchestra. Ethel F. B. Scoville, Harold F. James (Bartons).

1.15 CHILDREN'S CORNER

1.30 Gramophone Selections

1.45 THE WIRELESS ORCHESTRA Suite in "Johann River" ... *John Gielgud* Selection, "Tell Me More" ... *John Gielgud*

2.00 WEATHER FORECAST and NEWS *S.B. from London.* Prof. WILLIAM PEIRCE, D.Sc., F.R.S.E. ... *S.B. from London.*

2.15 "Programme" ... *S.B. from London.*

2.30 CHILDREN'S CORNER

2.45 PIANOFORTE RECITAL of Long Transcriptions by NAN DAVIDSON

3.00 Shakespeare's "Sonnets" ... *John Gielgud* "Music of Vienna" ... *John Gielgud* "Dances" ... *John Gielgud*

3.15 CHILDREN'S CORNER

3.30 PIANOFORTE RECITAL of Long Transcriptions by NAN DAVIDSON

3.45 THE WIRELESS ORCHESTRA Suite in "Johann River" ... *John Gielgud* Selection, "Plantin on Nook" ... *John Gielgud*

3.55 "Programme" ... *S.B. from London.*

4.00 WEATHER FORECAST and NEWS *S.B. from London.*

4.15 Violin and Its Family Talk prepared by the late Prof. E. H. BARTON, D.Sc. *S.B. from London.*

4.25 Musical Interlude. *S.B. from London.*

4.40 Mr. J. F. TOCHER, D.Sc., F.R.S., "The Art of the Camera" ... *John Gielgud*

4.55 LECTURE ON AVIATION by *John Gielgud*

5.00 THE LONDON RADIO REPERTORY PLAYERS "Force, Wits and a Woman." A play in One Act by Jessie Bushell & *SIR ALFRED RAMSEY* *S.B. from Glasgow.*

5.15 Soprano, H. H. TEE, Mrs. VERA COOPER, ALICE, *S.B. from London.*

5.30 ORCHESTRAL PROGRAMME. *S.B. from Glasgow.*

6.00 WEATHER FORECAST and NEWS *S.B. from London.* Mr. EDWARD CRESSY: "The English in Adventure—A Barn with the Sea Marks" *S.B. from London.*

6.30 Local News

6.45 "Programme" ... *S.B. from London.*

6.50 Close down

THURSDAY, Nov. 26th.

3.15 Afternoon Topic: Mrs. M. G. Cameron, "Work in the Garden—Daffodil Dance Grotesque." The Wireless Orchestra.

3.45 CHILDREN'S CORNER

3.55 Mr. J. W. Cameron, Hockey Talk

4.00 Brigade News Bulletin

The Rev. Canon L. G. Morris of Kingstown, on "The Bishop of Ossory."

4.30 Steadman's Symphony Orchestra, relayed from the Electric Theatre.

4.45 WEATHER FORECAST and NEWS *S.B. from London.* PROFESSOR ERNESTO GRILLO, M.A., D.Litt., LL.D. ... *S.B. from Glasgow.*

5.00 Musical Interlude. *S.B. from London.*

5.15 Measures of Agriculture Facts by Robert S. *S.B. from London.*

5.30 Light Programme.

MARY FOSTER (Central Office), ALEX MACREGOR (Baritone), THE WIRELESS ORCHESTRA, THE ORCHESTRA, "Song of the Centaur," "Home Thoughts" ... *John Gielgud*

5.45 THE GUARDIAN ANGELS, "The Guardian Angels" ... *John Gielgud*

5.55 ALEX MACREGOR, "A Song of Dreams" ... "Cradle Song" ... *John Gielgud*

6.00 MORNING FEAST, "A Sailor Lays a Long Whistle" ... *John Gielgud*

6.15 A Wartime Air Wodog ... *John Gielgud*

6.30 A Joyful Monk Am I ... *John Gielgud*

6.45 THE ART OF THE CAMERA, "The Art of the Camera" ... *John Gielgud*

6.55 THE ORCHESTRA, Suite, "The Village Green" ... Morris Baer, Young Lovell, The Village Fair

Ballet Music ... *John Gielgud*

6.55 SIR TALIA FEARBE, "Cobridge, Taylor" ... *John Gielgud*

7.00 What is it? MARY FOSTER, The Sunbeam

7.15 A Song of Autumn ... *John Gielgud*

7.30 A Song of Spring ... *John Gielgud*

7.45 ALEX MACREGOR, "The Beggar's Song" ... *John Gielgud*

7.55 THE ORCHESTRA, Suite, "Loughborough the Man" ... *John Gielgud*

7.55 THE ORCHESTRA, "My Lady Dragon Fly" ... *John Gielgud*

8.00 CONCERT VOICE, "A Concert Voice" ... *John Gielgud*

8.15 WILLIAM R. CROW, "Five Little Japanese Songs" ... *John Gielgud*

8.25 TO MY FIRST LOVE, "To My First Love" ... *John Gielgud*

8.35 YOU'D BETTER ASK ME, "You'd Better Ask Me" ... *John Gielgud*

8.45 THE ORCHESTRA, "The Beggar's Song" ... *John Gielgud*

8.55 BIRDS IN A BUSH, "Birds in a Bush" ... *John Gielgud*

8.55 WILLIAM R. CROW, "Come to the Fair" ... *John Gielgud*

8.55 EASTBOURNE MARCH, "Bells of Brittany" ... *John Gielgud*

8.55 WAIT, "Wait" ... *John Gielgud*

8.55 HURDLE, "Hurdle" ... *John Gielgud*

Week Beginning November 22nd.

The Wireless Orchestra, Ballet Egyptian" (Part I) ... Luigi The Rev. A. Austin Foster, M.A. "Masterpieces in English Poetry" (2) Spenser's Faery Queen

4.15 ORCHESTRA, "Orchestra in London," William Rees, I. L. Jones

5.15 CHILDREN'S CORNER

6.00 Gramophone Music

6.15 Farmers' Advice Corner, Conducted by Dan G. Munro, M.A.

6.25 Agriculture Notes

6.30 STEADMAN'S SYMPHONY ORCHESTRA relayed from the Electric Theatre

7.00 WEATHER FORECAST and NEWS *S.B. from London.* A Summary of the Wireless Papers for the Week *S.B. from London.*

7.15 BRITISH POPULAR MUSIC, conducted by Peter Craygyle.

7.20 PROGRAMME *S.B. from London.* Midsummer Night.

ELLA ALDINE, "Song" ... JULIAN ROSE, "Poem" ... THE WIRELESS ORCHESTRA

Overture "A Midsummer Night's Dream" ... ERIC ROSETTI

Vacations Selections ... Op. 50 Andante and Rondo Capriccioso Op. 24

ELLA ALDINE, "An Old Love Song" ... "Song of Spring" ... "On Wings of Song" ... ROMANCE

MERCENARY MARY ... *S.B. from London.* ELLA ALDINE, "Welcome to Spring" ...

The Moon ... "The Garland" ... THE ORCHESTRA

Overture, "Buy Blue" ... JULIEN ROSETTI, "Paraphrase on 'A Midsummer Night's Dream'"

10.00 "Programme" ... *S.B. from London.* REG. GUNNELL and JAMES CAMPBELL, "Selections from Their Latest Compositions."

12.00 Close down

SATURDAY, Nov. 28th.

3.45 Afternoon Topic: Miss Flora Cameron, "Woman Artists the World Over—(2) In France and Belgium." The Wireless Orchestra, Eva Cuthill (Soprano)

5.15 CHILDREN'S CORNER

The Wee Bee Bees

6.00 THE WIRELESS ORCHESTRA Selection, "Head Over Heels"

Concert Vocal ... Woodland Birds

6.15 WILLIAM R. CROW

Five Little Japanese Songs

To My First Love

You'd Better Ask Me

The Beggar's Song

March in a Major

Come to the Fair

Eastbourne March

Bells of Brittany

Wait

Hurdle

(Continued on the next page.)

Aberdeen Programmes.

(Continued from the previous page.)

- 7.0.—WEATHER FORECAST and
NEWS & *H. J. M.*
Lieut.-Com., the Hon. J. N. K. N.
WORTHEY, "Naval Reman-
ovances," *S.B. from London*.
Musical Interlude. *S.B. from*
L.

7.40 The Rev. Dr. CHARLES
WYATT PHAN The Prob-
lem of the Origin of the Human
Race.

Seattle Program

of the "Songs Without Words." One of them was composed in March and sent to Mendelssohn's sister, and of this he said "I have written a song for you expressive of my wishes and thoughts." His songs with words are well-known and two groups of them are to be sung by Miss Eller (andine).

Old Scottish Music

Those listeners who like the Old Scottish Dances should see that their radio-speakers are in working order on Saturday night, when Mrs. Shand's Dance Orchestra is to broadcast Strathspey, Reels and Country Dances. Mrs. Shand, who has been a good friend to the Aberdeen Station, is an authority on old Scottish music.

Most Scotsmen have heard of Strathspey and Reels, but we doubt if with them are associated the names of Neil Gow and his sons. The first of a family of Scotch fiddle masters, Gow was born near Dunkeld almost two hundred years ago. Well known for the creation of Scotch reels, it was as a performer of them on the violin that he won fame, and as such has probably never been equalled or equaled.

The most famous of his songs was Nathaniel Gow's whose chief composition was "Caledonian," what a grandpa has to his credit the well-known songs, "Fra Mauro," "Lament" and "Cam ye by Atholl

(Continued from column 4.)

8. n. Programmatic S.B. from London
An Hour of Scottish Music
 Lowland Highland Hebridean.

9. 20. Pipe Major PHILIP HARD
 March, "Bonnie Ann"
 Strathspey, "Lady London,"
 Reel, "Din two."
 A. n.
 "The Land o' the Leal"} Third
 "Scots Wha Has"} Journal
 (Illustrating Two Treatments of
 the Same Air.)

The Sane Art
JEN AITKEN
 Bonnie George Campbell
 MARGARET AITKEN
 "Ossian a Day Dream"—"Sleeps
 the Moon" . . . Traditional
 ABOR HENDEBSON
 "The Brung Tae Ma" { Traditional
 "Pint o' Wine" { Musical
 "Cullochan Muir" { Musical
 PHYLLIS GRAY
 "Willie's Ram and Willie Fair"
 "Lass o' Heart & Desire

Kennedy Frater
10.0.—*Programme S B, from London.*
Station Director & T.O.P.
Pipe-Major PRITCHARD.
Lament, "Lochaber No More."
March, "The Piper's March."
DIN ALEXON at
VANNA AITKEN
Dinner at Royal Hotel with
The Rev. R. F. V. Scott
In a Honorable Short Story
WILLIAM BRAMHAM
"And Joe N'eson's Bonnie
Nanib" *Irishman*
"Briskly Love Lilt" *Irishman*

11.0. Close down

SATURDAY, November 28th

4.0.—*Restoration Music from Druffin's*,
under the Direction of John
H. S.

4.30 *Scenes from T. J.*

5. CHILDREN'S CORNER

5.50 *Character's Letters*

6. *M.*

7.15 *Programme S.R. from London*

7.45 *Theatre Studio* *Opera*

8. *L.*

Songs Without Words

51 T - 24 + 105
= 100 100 24

378

Dundee Programmes

Week Beginning Sunday, November 22nd

331 M

- SUNDAY, November 22nd.

3.30.—Programme S.B. from London

8.0.—Service conducted by the Rev. C. ANDERSON SCOTT, D.D., of Westminster College, Cambridge, S.B. from London

9.0.—WEATHER FORECAST and NEWS S.B. from London

8.15.—Recital of Sacred Music by THE DUNDEE CHOIR, Under the Direction of H. MARSHALL, (At the Piano) Miss BELLA BROWN, Choir Paraphrase 2, "O God of Bethel" (Tune: "Selah") Anthem, "O Saviour of the World" Hymn No. 158 (Church Hymnary), "Come Unto Me Ye Weary" JAMES C. FYFFE (Baptist) Choir: Paraphrase 68, v.6, "Hark How The Adoring Hosts" (Tune: "Desert") Hymn No. 306 (Church Hymnary), "The Sands of Time" ELEANOR MOFFAT (Soprano) "O Divine Redeemer" Grounded Choir: Hymn No. 314 (Church Hymnary), "Crossing the Bar" Psalm No. 148, v.5, "O Happy Is that Man and Blessed" (Tune, "Saxony") Chorus, "Ode to Peace" BICK ALEX. N. BRYCE (Tenor): Recit., "Ye People Rend Your Hearts" ("Eu-rah") Mendelssohn Aria, "H With All Your Hearts" Choir: Hymn No. 302 (Church Hymnary), "The God of Abraham" (in Praise) ANN COUPAR (Contralto) "Abide With Me" (in English) Choir: Psalm No. 84, "How Lovely Is Thy Dwelling Place" (Tune: "Hampton") Hymn No. 358 (Church Hymnary), "Now God Be With Us."

10.30.—Close down.

MONDAY, November 23rd.

4.0.—Restaurant Music from Draffan's, under the Direction of John Ross

5.0—Afternoon Topics

5.15.—CHILDREN'S CORNER

5.30.—Children's Letters

6.0.—Musical Interlude

6.15.—Programme S.B. from London

7.40.—Mr. GEORGE MACDONALD, C.B., LL.D. F.B.A. "Court (7) Queen and Religion," S.B. from Edinburgh

8.0.—Programme S.B. from Glasgow

8.45.—Programme S.B. from Aberdeen

8.15.—"RADIO RADIANCE," S.B. from Glasgow

10.0-11.0. Programme S.B. from London

TUESDAY, November 24th.

11.30-12.30. New Gramophones

3.30.—La Scala Orchestra: F. Bent, Judge Bell, Musical Director.

4.30.—Jean Cook (Mezzo Soprano)

5.0.—William Mason, (in Morto)

5.15.—CHILDREN'S CORNER

5.30.—Children's Letters

6.0.—Mr. G. M. Ross

6.15.—Programme S.B. from London

7.40.—Dr. J. F. TOLBERT, S.B. from Aberdeen

8.0-11.0.—Programme S.B. from London

WEDNESDAY, November 25th.

3.30.—La Scala Orchestra: F. Bent, Judge Bell, Musical Director.

4.30.—Jean Cook (Mezzo Soprano)

5.0.—William Mason, (in Morto)

5.15.—CHILDREN'S CORNER

5.30.—Children's Letters

6.0.—Mr. G. M. Ross

6.15.—Programme S.B. from London

7.40.—Dr. J. F. TOLBERT, S.B. from Aberdeen

8.0-11.0.—Programme S.B. from London

THURSDAY, November 26th.

11.30-12.30. New Gramophones

4.0.—Restaurant Music from Draffan's, under the Direction of John Ross

5.0.—Mrs. Kinnear, B.A.(Lond.), J.P. Travel Talk - "The Chateaux of the Loire"

5.15.—CHILDREN'S CORNER

5.30.—Children's Letters

6.0.—Musical Interlude

6.15.—Programme S.B. from London

6.40.—"GIRL GUIDE" Bulletin

7.0.—WEATHER FORECAST and NEWS S.B. from London

Prof ERNESTO GRILLO, S.B. from Glasgow

8.0.—Programme S.B. from Glasgow

10.0.—Programme S.B. from London

11.0.—"THE GEORGIANA," S.B. from the Palais de Danse

12.0.—Close down.

FRIDAY, November 27th.

3.30.—La Scala Orchestra: F. Bent, Judge Bell, Musical Director.

4.30.—Jeanie D. Thomson (Soprano)

5.0.—Afternoon Topics

5.15.—CHILDREN'S CORNER

5.30.—Children's Letters

6.0.—Mr. G. M. Ross

6.15.—"LITTLE ST. ALBANS," S.B. "The Procession of Seals and Other Animals"

7.25.—Programme S.B. from London

A Concert by "Perth" Artists, Under the Direction of FRANK S. GRAVES, The Rev. R. F. V. SCOTT, JENAITKEN (Contralto), MARGARET ATKEN (Mezzo Soprano)

PHILLIS GRAVES (Soprano)

WILLIAM BRAMHAM (Tenor), ABOR HENDERSON (Baritone)

MARGARET MARTIN (Pianoforte)

Pipe Major Pritchard (Leader of the Black Watch)

With Schubert,

8.0.—JENAITKEN and MARGARET ATKEN

Duet "Ho, 'Tis a Sunny Morning"

"Golden Days of Summer"

MARGARET ATKEN, "Precision at Her Spinning Wheel"

ABOR HENDERSON, "The Woodlark"

MARGARET MARTIN, "I'm a Little Teapot"

Margaret Martin, "Moment Musical"

PHILLIS GRAVES, "What is it?"

"And More!"

WILLIAM BRAMHAM, "Who Is Sylvia?"

(Continued in column 2)

GLASGOW PROGRAMMES.

(Continued from the previous page.)

- GEORGE ROSS with THE STATION REPERTORY COM-PAX.
- THE STATION ORCHESTRA Conducted by ISAAC LOSOWSKY. Arranged for Broadcast and Presented by MUNGO M. DEWAR.
- 10.0.—WEATHER FORECAST and NEWS S.B. from London. Topical Talk. S.B. from London. Local News.
- THE SAVOY BANDS. S.B. from London.
- 12.0.—Close down.

FRIDAY, Nov. 27th.

- 11.30-12.30. Midday Transmission. Broadcast to Schools:
- 1.2. Mr J. L. Bickersteth, M.A., "Literature—How to Read."
- 2.2. The Wireless Quartet.
- 2.4. M. Albert le Grip, B.A., I.M.H., Officer d'Academie, French Talk.
- 2.5. THE WIRELESS QUARTET MARY BETTE COLLIER (Conductor).
- 2.6. Afternoon Talk. Prof. David L. Smith, Ph.D., F.R.S.E., from "Seed to Seed."
- 2.7. CHILDREN'S CORNER. Mrs Mary Miller, Conductor.
- 2.8. A Special Feature for Children. Musical Interlude. S.B. from London.
- 2.9. WEATHER FORECAST and NEWS S.B. from London. M. M. DEWAR.
- 2.10. R. PATERSON. Local News.
- 2.11. Musical Interlude. S.B. from London.
- 2.12. Mr PIERCY SKHOL. S. MacCormac. S.B. from London.
- 2.13. THE PIED PIPER. First Broadcast Performance of a New Musical Comedy by Bernard Bentz. "Bremen's Persons."
- 2.14. Mr Van Der Denk, the Lord Mayor's Daughter, aged 15 DOROTHY BENNETT.
- 2.15. Miss M. Lees, the Lord Mayor's Daughter, aged 16 JOHNY COLLISON.
- 2.16. A Young Girl Burgher's Son, rival for Anne's hand with T. E. LESTER WARWICK.
- 2.17. Miss Anna, Anne's Girl Friend in Love with Peter THOMAS WILSON.
- 2.18. Frank Haylett, a Little Boy NANA YOUNG.
- 2.19. Mr. J. H. VAN DER DENK, Lord Mayor of Hamelin Town HARVEY BRAZAN.
- 2.20. Mr. J. H. HAGEN, Master Columbia of Home in T. M. LADIE PALFREY.
- 2.21. The Queen of Jezebel of Hamelin J. A. GIBSON.
- 2.22. Miss Kaufman, Gretchen's Mother, SUSIE MAXWELL. Goodman Kaufman, Gretchen's Father J. W. G. STEPHEN.

- 2.23. Vrouw Leens, Mrs. M. A. Poole W. L. W.
- 2.24. GLADYS PALMER.
- 2.25. Vrouw Krikken, a Village Dame MAE ROBERTSON. Councillors—
- Hakkiyt ... Members of
- Belsoppa ... THE
- Van Haytem ... Wykkegrin ... STATION
- Peter Paul CHOIR
- Kr. den ... CHOIR.
- The Pied Piper RONALD SCOTT.
- Old Man Noah ROBERT A. ATKINS.
- Univer ... RICHARD BILL.
- Mayors' Officers—Burghers, Housewives, Trades, Soldiers,

- THE STATION CHOIR: THE STATION ORCHESTRA Conducted by HERBERT A. CARRUTHERS. Presented by M. M. DEWAR and GEORGE ROSS.

- 10.0.—Programme S.B. from London.
- 11.0.—Close down.

SATURDAY, Nov. 28th.

- 4.0. THE WIRELESS QUARTET. ALAN MUNZELIS (Conductor).
- 5.0.—Afternoon Talk. Baby and Children's Corner.
- 5.15. CHILDREN'S CORNER.
- 5.30-6.30.—Weather Forecast for Farmers.
- 6.0.—Programme S.B. from London.
- 7.40.—Mr. JAMES BARTHOLOMEW, President of the Scottish Branch of the Royal Society for the Protection of Birds. "The Importance of Bird Life in Man."
- 7.45. JIMMY CAMPBELL and REG CONNELLY (Entertainers) S.B. to Dundee 8.15.0.
- 8.0. JIMMY CAMPBELL and REG CONNELLY. The Writers of "Show Me the Way." In Selections from Their Latest Compositions.
- 8.15. THE "BUBBLES" CONCERT PARTY Including ROSE MURRAY, Gwendoline Wild, HILDA GRAHAM, CECIL BRIERLEY, GWEN BLYTON, MAXWELL HOLLES, WILL SYMPOUR.
- 9.15. JIMMY CAMPBELL, and REG CONNELLY. In Further Selections from Their Latest Compositions.
- 9.30. DANCE MUSIC BY THE PLAZA BAND, Relayed from The Plaza Palace de Danse.
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London. "OMPAX" on "Rugby." Local News.
- 10.30. THE SAVOY BANDS. S.B. from London.
- 12.0.—Close down.

2EH Edinburgh Programmes. 328 M.

Week Beginning Sunday, November 22nd.

- 1.15. CHILDREN'S CORNER.
- 1.16. Children's Letters.
- 1.17. Musical Interlude.
- 1.18. Programme S.B. from London. MARGARET ANDERSON (Conductor).
- 1.19. JAMES MACMILLAN (Piano). ALAN RIC HARDSON (Pianoforte).
- 1.20. MARGARET ANDERSON "The Oak and the Ash" (Old Welsh Song).
- 1.21. ALAN RIC HARDSON "Solfeggietto" (G. P. E. Bach).
- 1.22. "Bourée" (Back Saint-Saëns Sonata in G) Scarlatti Rhapsody in G Minor (J. Brahms).
- 1.23. JAMES MACMILLAN. Selected Songs.
- 1.24. MARGARET ANDERSON "O Don Fatale" ("Don Carles" (Leeds)).
- 1.25. "Tiptoe" (Molly Carew).
- 1.26. "Night" (Herbert Brewer).
- 1.27. ALAN RIC HARDSON "Love's Sorrow" (Richard Pachman not Pralude from Suite "Bohemian Rhapsody" (Dobray)).
- 1.28. Study in G Major, Op. 10, No. 7 (Chopin).
- 1.29. Study in E Minor, Op. 25, No. 5 (Chopin).
- 1.30. Ballet Music, "Rosamunde" (Schubert, transcribed by Alan Richardson).
- 1.31. JAMES MACMILLAN "The Old Pearl Shawl" (Ruthven Hayes).
- 1.32. "The Gentle Maiden" (Arthur Somerville).
- 1.33. "Father O'Flynn" (C. F. Stanford).
- 1.34. MARGARET ANDERSON "The Rowan Tree" (Scottish).
- 1.35. "Tam o' the Cowden Beak" (Scottish).
- 1.36. "There a Nae Lass" (Scottish).
- 1.37. AT UNITIES. A Tragedy in One Act by Vernon Waddington.
- 1.38. Edward Bishop GEORGE TRUSCOTT.
- 1.39. Harry Sheewood LENNIS OVEREND.
- 1.40. Lola Maesa ANNE MERLYN DAVISON (as Butler).
- 1.41. EDWARD LISTER.
- 1.42. Presented by NANCY ST. VINCENT.
- 1.43. APPROX. BREVITIES. Brevity is the Soul of Wit. Performed by MEMBERS OF THE STATION.
- 1.44. In this transmission we shall present to listeners a number of the shortest musical pieces, poems, and stories by Composers and Writers of repute.
- 1.45. 11.10-12.0.—THE BAND of the Edinburgh Palace de Danse.
- 1.46. SATURDAY, November 28th.
- 1.47. 1.30. —Patrick Thomson's Orchestra.
- 1.48. 4.0.—Afternoon Talk.
- 1.49. 4.15.—Patrick Thomson's Orchestra.
- 1.50. 5.15.—CHILDREN'S CORNER.
- 1.51. 6.0.—Children's Letters.
- 1.52. 6.15.—Programme S.B. from London.
- 1.53. 6.40. Boy Scouts' Bulletin.
- 1.54. 6.45.—Programme S.B. from London.
- 1.55. 7.0.—Programme S.B. from Glasgow.
- 1.56. 7.0-12.0.—Programme S.B. from London.
- 1.57. FRIDAY, November 27th.
- 1.58. 2.30.—The Station Pianoforte Trio.
- 1.59. 3.30.—Talk to Schools by Mr. H. Mortimer Batten, F.Z.S., "The Fox."
- 1.60. 4.0.—Afternoon Talk.
- 1.61. 4.15.—Patrick Thomson's Orchestra.

SLV Liverpool Programmes.

Week Beginning Sunday, November 22nd.

SUNDAY November 22nd.
4.00—Afternoon Topics Mr. David
Webb, Vice-warden, Mr.
Smith (4).

4.15—The Station Pianoforte Quartet
and Percy Bilsbury (Tenor).

5.15—(1) P.F.X. COINEX
6.00—Programme S.B. from Manchester

for.

7.00 WEATHER POINTS AND

NEWS. S.B. from London

Mr. W. H. WILLIAMS "The

First Everon Radio."

7.25—Programme S.B. from London.

Classics for Military Band.

LINDA HERRIOTT

TOM KINNIBURGH Bass

THE "SLV" MILITARY BAND

GORDON STUCLEY,
THE BAND.

The National Anthem.

"Man's Slave" Tolstovsky

Ancient Festival Overture

Brahms

LINDA HERRIOTT

On Wings of Song

Mendelssohn

"At the Mid-Hour of Night"

Couperin

The Two

THE BAND.

Suite No. 1 in E Flat....Hob.

Chaconne; Intermezzo; March.

TOM KINNIBURGH

"The Last Call"....Concerto

My Dreams....Concerto

8.00—S.B. from London

8.30—LINDA HERRIOTT

Mr. A. H. TOLSTOVSKY

Or Morning Star

Sonderman

THE BAND

Chorus and Ringers

TOM KINNIBURGH

"Myself When Young

L. v. Lehman

"When Dull Care"

arr. Lane II. of

THE BAND

"Military Overture"

Mendelssohn

10.00—Programme S.B. from London

"The Lighter Vein."

10.30—THE BAND

In Cedar Land (Old German

Song) arr. Gordon F. Stoltz

(Bass Trombone Solo)

A. E. FISHER II

Tenor R. A. L. GOWAN

Trombones R. A. L. GOWAN

(A. LAVERY)

Festivals and Activities (No. 1)

Arr. Tolstovsky

Quick Steps P. Abbott

11.00 Close down

SATURDAY November 28th.

4.00—Mr. A. H. Tolstovskiy

Orchestra from London

CHILDREN'S CORNER

6.00—Programme S.B. from Manchester

7.00—Programme S.B. from London

8.00—Programme S.B. from London

9.00—Programme S.B. from London

10.00—Programme S.B. from London

11.00—Programme S.B. from London

12.00—Programme S.B. from London

13.00—Programme S.B. from London

14.00—Programme S.B. from London

15.00—Programme S.B. from London

16.00—Programme S.B. from London

17.00—Programme S.B. from London

18.00—Programme S.B. from London

19.00—Programme S.B. from London

20.00—Programme S.B. from London

21.00—Programme S.B. from London

22.00—Programme S.B. from London

23.00—Programme S.B. from London

24.00—Programme S.B. from London

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114.00—Programme S.B. from London

115.00—Programme S.B. from London

116.00—Programme S.B. from London

117.00—Programme S.B. from London

118.00—Programme S.B. from London

119.00—Programme S.B. from London

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129.00—Programme S.B. from London

130.00—Programme S.B. from London

131.00—Programme S.B. from London

132.00—Programme S.B. from London

133.00—Programme S.B. from London

134.00—Programme S.B. from London

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136.00—Programme S.B. from London

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140.00—Programme S.B. from London

141.00—Programme S.B. from London

142.00—Programme S.B. from London

143.00—Programme S.B. from London

144.00—Programme S.B. from London

145.00—Programme S.B. from London

146.00—Programme S.B. from London

147.00—Programme S.B. from London

148.00—Programme S.B. from London

149.00—Programme S.B. from London

2LS Leeds-Bradford Programmes. 346M, 310M. 6KH

Week Beginning Sunday, November 22nd.

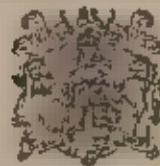
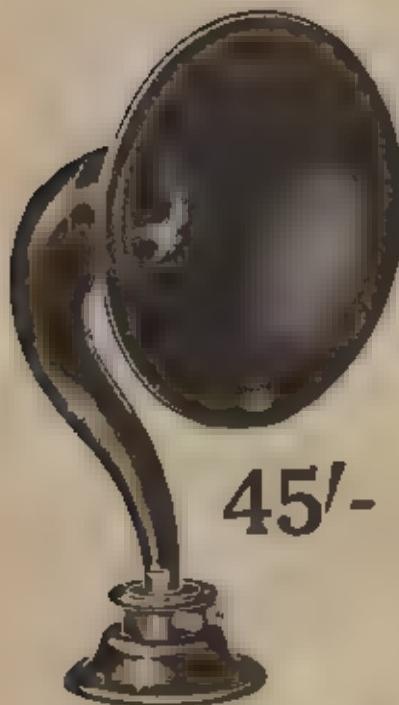
- SUNDAY, November 22nd.
A Grand Concert
In Aid of
THE NATIONAL INSTITUTE
FOR THE BLIND.
Reduced from
The Alhambra Theatre, Bradford
— MAGGIE LISTER
(Soprano).
Mr. A. B. N. FORBES
(Baritone).
Miss J. W. AINSWORTH
(At the Piano).
LAND OF
THE BRAVE GUARDS
Concert relayed from the
Cathedral, Bradford, Address
by the Rev. Canon WHITAKER,
M.A., Vicar of Henton, Brad-
ford.
- 9.15 10.35. Programme S.B. from London.
- MONDAY, November 23rd.
- 4.0. Afternoon Concert
4.0. Afternoon Topics — Film
Notes, by Mr. Cedric G. Ber-
- 5 CHILDREN'S CORNER. A
Dramatic Evening with Uncle Max.
5.0. Children's Letters
6.0. The Star on Top.
6.0. Programme S.B. from London.
- TUESDAY, November 24th
- 11.30-12.30. — The Harrogate Royal Bath Quartet, relayed from
Harrogate, under the Direction
of Cecil Moon.
- 4.0.—Herman Durwelski and his Band,
relayed from the Victoria
Restaurant, Leeds.
- 4.0. Afternoon Topics.
- 5 CHILDREN'S CORNER. The
Mad Hatter's Tea Party
from Alice in Wonderland.
I was Carroll, arranged for
teaching by Uncle Max.
Music by Lisa Lehman,
5.0. Children's Letters.
6.0. At Music.
- 6.13.—Programme S.B. from London.
- 6.15. 10.30. By The Rt Hon. The EARL OF RONALDSHAY, P.C.
11.30-12.30. — The Rt Hon. EDWARD WOOD, P.C., Vice-Regal De-
signate of India, The Rt Hon.
EARL WINTERTON,
Admiral Sir HENRY BRUCE
K.N.O., General Sir
JEEVES BELFIELD
K.C.M.G., K.H.E.
- 11.30-12.30. — LEEDS-BRADFORD
SOCIETY OF YORKSHIRE MEN IN LONDON, relayed
from New Park, London.
- 10.0 12.0. — Programme S.B. from London.
- WEDNESDAY, November 25th,
- 11.45-12.45. — LEEDS-BRADFORD
10.0.—The Orchestra from The Scala
Theatre, Leeds.
5.0. Afternoon Topics.
- 5 CHILDREN'S CORNER. An
Adventures with Robert Louis
Stevenson's "Auntie Nana."
5.0. Children's Letters.
- 5.0. Programme S.B. from London.

Hull Programmes. 335 M.

Week Beginning Sunday, November 22nd.

- SUNDAY, November 22nd.
11.30-5.30. — Programme S.B. from
8.30-10.35. — London.
- MONDAY, November 23rd.
- 11.30-12.30. — Gramophone Records.
3.0.—Hammond's Child Trio, under
the Direction of R. W. Davis.
4.0. Afternoon Topics.
- 4.15. Field's Octagon Quartet, under
the Direction of J. H. Rodgers.
5.0. Children's Letters.
- 5.15.—CHILDREN'S CORNER.
6.0. Powley's Restaurant Bijou Or-
chestra, under the Direction of
Edward Stubbs.
- 7.0-11.0. — Programme S.B. from Lon-
don.
- TUESDAY, November 24th.
- 11.30-12.30. — Gramophone Records.
3.0.—Music relayed from the Majestic
Picture House.
- 4.0. Afternoon Topics.
- 4.15. Field's Octagon Quartet, under
the Direction of J. H. Rodgers.
- 5.0. Children's Letters.
- 5.15.—CHILDREN'S CORNER.
- 6.0. Powley's Restaurant Bijou Or-
chestra, under the Direction of
Edward Stubbs.
- 7.0-11.0. — Programme S.B. from Lon-
don.
- THURSDAY, November 26th.
- 11.30-12.30. — Mr. Alan Cade, on
"Music Appreciation with
Religion in Music."
- 3.0.—Music relayed from the Majestic
Picture House.
- 4.0. Afternoon Topics.
- 4.15. Field's Octagon Quartet, under
the Direction of J. H. Rodgers.
- 5.0. Children's Letters.
- 5.15.—CHILDREN'S CORNER.
- 6.0. Powley's Restaurant Bijou Or-
chestra, under the Direction of
Edward Stubbs.
- 7.0-11.0. — Programme S.B. from Lon-
don.
- FRIDAY, November 27th
- 11.30-12.30. — Gramophone Rec-
ords.
- 3.0. —
- 4.0. Afternoon Topics.
- 4.15. Field's Octagon Quartet, under
the Direction of J. H. Rodgers.
- 5.0. Children's Letters.
- 5.15.—CHILDREN'S CORNER.
- 6.0. Powley's Restaurant Bijou Or-
chestra, under the Direction of
Edward Stubbs.
- 7.0-11.0. — Programme S.B. from Lon-
don.
- SATURDAY, November 28th.
- 11.30-12.30. — Gramophone Rec-
ords.
- 3.0. —
- 4.0. Afternoon Topics.
- 4.15. Field's Octagon Quartet, under
the Direction of J. H. Rodgers.
- 5.0. Children's Letters.
- 5.15.—CHILDREN'S CORNER.
- 6.0. Powley's Restaurant Bijou Or-
chestra, under the Direction of
Edward Stubbs.
- 7.0-11.0. — Programme S.B. from Lon-
don.
- SATURDAY, November 28th.
- 11.30-12.30. — Gramophone Rec-
ords.
- 3.0.—Music relayed from the Majestic
Picture House.
- 4.0. Afternoon Topics.
- 4.15. Field's Octagon Quartet, under
the Direction of J. H. Rodgers.
- 5.0. Children's Letters.
- 5.15.—CHILDREN'S CORNER.
- 6.0. Powley's Restaurant Bijou Or-
chestra, under the Direction of
Edward Stubbs.
- 7.0.—Programme S.B. from London.
- 7.15. 11.0. — Programme S.B. from Lon-
don.
- "RADIO TIMES" READING CASE.
- Messrs. George Newnes Ltd., have prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with card down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, The Radio Times, 8-11, Southampton Street, Strand, London, W.C.2.
- 10.0-12.0. — Programme S.B. from London.

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The World's Best RADIO PRODUCTIONS



C.A.V. CABINET LOUD SPEAKER.

This model has been designed for those requiring an inconspicuous instrument to harmonise with the furnishings of a room. It is compactly encased in a richly polished mahogany cabinet measuring only 17 ins. long, 10½ ins. wide and 13 ins. high. Although comparatively small in size it is, nevertheless, equally efficient to the other types we manufacture, possessing excellent tonal qualities and good volume.

Cat. No. 5040 - - - - 25.5.0.

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We have just supplied H.M. Royal Air Force with a quantity of C.A.V. Standard Loud Speakers. Many firms tendered but C.A.V. was chosen after two months' comparative test. Therefore take the experts' advice.

If your receiver will operate a Loud Speaker, there is a C.A.V. model to suit it. Prices range from the Tom Tit at 27/6, to a handsome mahogany cabinet model at £5.5.0.

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27/6

TOM TIT.

This model will give ample volume for the average size room, with perfect reproduction of all sounds. Although smaller both in size and price than some of our other models, it is as efficient in its way as the larger types we manufacture. Cat. No. 5011 Black Crystalline Enamel 2000 Ohms.



Heat —the biggest thief in your Receiving Set

THERE'S a thief in your Receiving Set! The moment you close the filament switch he starts his deadly work. His name is Heat. Sometimes he works quickly and sometimes he works slowly. But all the time he is planning the destruction of your valves and stealing valuable hours of usefulness from their lives. For years science has been waging a stiff fight against his nefarious practices, and for years little or no impression could be made upon him. But at last there came a valve with a filament which made use of new principles—a valve which at one stroke definitely got to grips with this crippling influence—the Wuncell Dull Emitter.

Let's investigate further. The old bright emitter possessed a tungsten filament which required a very high temperature—as much as 2000° —in order to create the necessary stream of electrons. Such a temperature—coupled with the constant expansion and contraction of the filament—rapidly

caused brittleness and disintegration. In other words, the intense heat—while necessary for the prolific production of electrons—robs the filament of many hours of usefulness. But if the temperature is reduced—then the electron stream is impoverished, too. So other means had to be sought. Instead of tungsten, the Wuncell uses a filament which is built up layer upon layer under a secret process known only to Cossor. This external covering emits a copious supply of electrons at an extraordinarily low temperature. In fact, at 800° the Wuncell produces more electrons than a bright emitter valve does at 2000° . The Wuncell goes a long way towards banishing heat from the valve altogether—at all events 800° is no more than a dull red glow practically invisible in daylight. When you choose the Wuncell for your set, therefore, you get a valve which has the longest life of any because it is the only valve which so effectively reduces the ruinous influence of heat.



The Wuncell Dull Emitter
Valve W1
Volts 120-130-140-150-160-170-180-190-200-210-220-230-240-250-260-270-280-290-300-310-320-330-340-350-360-370-380-390-400-410-420-430-440-450-460-470-480-490-500-510-520-530-540-550-560-570-580-590-600-610-620-630-640-650-660-670-680-690-700-710-720-730-740-750-760-770-780-790-800-810-820-830-840-850-860-870-880-890-900-910-920-930-940-950-960-970-980-990-1000-1010-1020-1030-1040-1050-1060-1070-1080-1090-1100-1110-1120-1130-1140-1150-1160-1170-1180-1190-1200-1210-1220-1230-1240-1250-1260-1270-1280-1290-1300-1310-1320-1330-1340-1350-1360-1370-1380-1390-1400-1410-1420-1430-1440-1450-1460-1470-1480-1490-1500-1510-1520-1530-1540-1550-1560-1570-1580-1590-1600-1610-1620-1630-1640-1650-1660-1670-1680-1690-1700-1710-1720-1730-1740-1750-1760-1770-1780-1790-1800-1810-1820-1830-1840-1850-1860-1870-1880-1890-1900-1910-1920-1930-1940-1950-1960-1970-1980-1990-2000-2010-2020-2030-2040-2050-2060-2070-2080-2090-2100-2110-2120-2130-2140-2150-2160-2170-2180-2190-2200-2210-2220-2230-2240-2250-2260-2270-2280-2290-2300-2310-2320-2330-2340-2350-2360-2370-2380-2390-2400-2410-2420-2430-2440-2450-2460-2470-2480-2490-2500-2510-2520-2530-2540-2550-2560-2570-2580-2590-2600-2610-2620-2630-2640-2650-2660-2670-2680-2690-2700-2710-2720-2730-2740-2750-2760-2770-2780-2790-2800-2810-2820-2830-2840-2850-2860-2870-2880-2890-2900-2910-2920-2930-2940-2950-2960-2970-2980-2990-2000-2010-2020-2030-2040-2050-2060-2070-2080-2090-2100-2110-2120-2130-2140-2150-2160-2170-2180-2190-2200-2210-2220-2230-2240-2250-2260-2270-2280-2290-2300-2310-2320-2330-2340-2350-2360-2370-2380-2390-2400-2410-2420-2430-2440-2450-2460-2470-2480-2490-2500-2510-2520-2530-2540-2550-2560-2570-2580-2590-2600-2610-2620-2630-2640-2650-2660-2670-2680-2690-2700-2710-2720-2730-2740-2750-2760-2770-2780-2790-2800-2810-2820-2830-2840-2850-2860-2870-2880-2890-2900-2910-2920-2930-2940-2950-2960-2970-2980-2990-2000-2010-2020-2030-2040-2050-2060-2070-2080-2090-2100-2110-2120-2130-2140-2150-2160-2170-2180-2190-2200-2210-2220-2230-2240-2250-2260-2270-2280-2290-2300-2310-2320-2330-2340-2350-2360-2370-2380-2390-2400-2410-2420-2430-2440-2450-2460-2470-2480-2490-2500-2510-2520-2530-2540-2550-2560-2570-2580-2590-2600-2610-2620-2630-2640-2650-2660-2670-2680-2690-2700-2710-2720-2730-2740-2750-2760-2770-2780-2790-2790-2780-2770-2760-2750-2740-2730-2720-2710-2700-2690-2680-2670-2660-2650-2640-2630-2620-2610-2600-2590-2580-2570-2560-2550-2540-2530-2520-2510-2500-2490-2480-2470-2460-2450-2440-2430-2420-2410-2400-2390-2380-2370-2360-2350-2340-2330-2320-2310-2300-2290-2280-2270-2260-2250-2240-2230-2220-2210-2200-2190-2180-2170-2160-2150-2140-2130-2120-2110-2100-2090-2080-2070-2060-2050-2040-2030-2020-2010-2000-1990-1980-1970-1960-1950-1940-1930-1920-1910-1900-1890-1880-1870-1860-1850-1840-1830-1820-1810-1800-1790-1780-1770-1760-1750-1740-1730-1720-1710-1700-1690-1680-1670-1660-1650-1640-1630-1620-1610-1600-1590-1580-1570-1560-1550-1540-1530-1520-1510-1500-1490-1480-1470-1460-1450-1440-1430-1420-1410-1400-1390-1380-1370-1360-1350-1340-1330-1320-1310-1300-1290-1280-1270-1260-1250-1240-1230-1220-1210-1200-1190-1180-1170-1160-1150-1140-1130-1120-1110-1100-1090-1080-1070-1060-1050-1040-1030-1020-1010-1000-990-980-970-960-950-940-930-920-910-900-890-880-870-860-850-840-830-820-810-800-790-780-770-760-750-740-730-720-710-700-690-680-670-660-650-640-630-620-610-600-590-580-570-560-550-540-530-520-510-500-490-480-470-460-450-440-430-420-410-400-390-380-370-360-350-340-330-320-310-300-290-280-270-260-250-240-230-220-210-200-190-180-170-160-150-140-130-120-110-100-90-80-70-60-50-40-30-20-10-0

The Cossor Loud Speaker
Valve W1
Volts 120-130-140-150-160-170-180-190-200-210-220-230-240-250-260-270-280-290-300-310-320-330-340-350-360-370-380-390-400-410-420-430-440-450-460-470-480-490-500-510-520-530-540-550-560-570-580-590-600-610-620-630-640-650-660-670-680-690-700-710-720-730-740-750-760-770-780-790-800-810-820-830-840-850-860-870-880-890-900-910-920-930-940-950-960-970-980-990-1000-1010-1020-1030-1040-1050-1060-1070-1080-1090-1100-1110-1120-1130-1140-1150-1160-1170-1180-1190-1200-1210-1220-1230-1240-1250-1260-1270-1280-1290-1300-1310-1320-1330-1340-1350-1360-1370-1380-1390-1400-1410-1420-1430-1440-1450-1460-1470-1480-1490-1500-1510-1520-1530-1540-1550-1560-1570-1580-1590-1600-1610-1620-1630-1640-1650-1660-1670-1680-1690-1700-1710-1720-1730-1740-1750-1760-1770-1780-1790-1800-1810-1820-1830-1840-1850-1860-1870-1880-1890-1900-1910-1920-1930-1940-1950-1960-1970-1980-1990-1990-1980-1970-1960-1950-1940-1930-1920-1910-1900-1890-1880-1870-1860-1850-1840-1830-1820-1810-1800-1790-1780-1770-1760-1750-1740-1730-1720-1710-1700-1690-1680-1670-1660-1650-1640-1630-1620-1610-1600-1590-1580-1570-1560-1550-1540-1530-1520-1510-1500-1490-1480-1470-1460-1450-1440-1430-1420-1410-1400-1390-1380-1370-1360-1350-1340-1330-1320-1310-1300-1290-1280-1270-1260-1250-1240-1230-1220-1210-1200-1190-1180-1170-1160-1150-1140-1130-1120-1110-1100-1090-1080-1070-1060-1050-1040-1030-1020-1010-1000-990-980-970-960-950-940-930-920-910-900-890-880-870-860-850-840-830-820-810-800-790-780-770-760-750-740-730-720-710-700-690-680-670-660-650-640-630-620-610-600-590-580-570-560-550-540-530-520-510-500-490-480-470-460-450-440-430-420-410-400-390-380-370-360-350-340-330-320-310-300-290-280-270-260-250-240-230-220-210-200-190-180-170-160-150-140-130-120-110-100-90-80-70-60-50-40-30-20-10-0

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W.R.I. for Detector and L.P. 16-
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UNDoubtedly THE BEST FRAME AERIAL AND IT FOLDS.

Constructed on an ingenious mechanical system by which it may be opened or folded in a few seconds. It fits into the frame or opens out to its final form within a minute. The winding is arranged in two flat coils which are easily and electrically balanced. The winding is of the pancake type of winding and open. A centre tapping is provided for special circuits.

Length 10 ft. Weight 1 lb. Price 30/-
Folding Frame Aerial Complete
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Climax Popular Crystal Set, complete with the Climax Auto-Autometer Catenometer, the continuous-scale solution in Crystal Detectors. The unique design based on the styling of the present autometers automatically ensures that **uninterrupted** **microphone** **pressure**. An independent pressuriser is in the microphone container and the Crystal unit ensures complete stability.

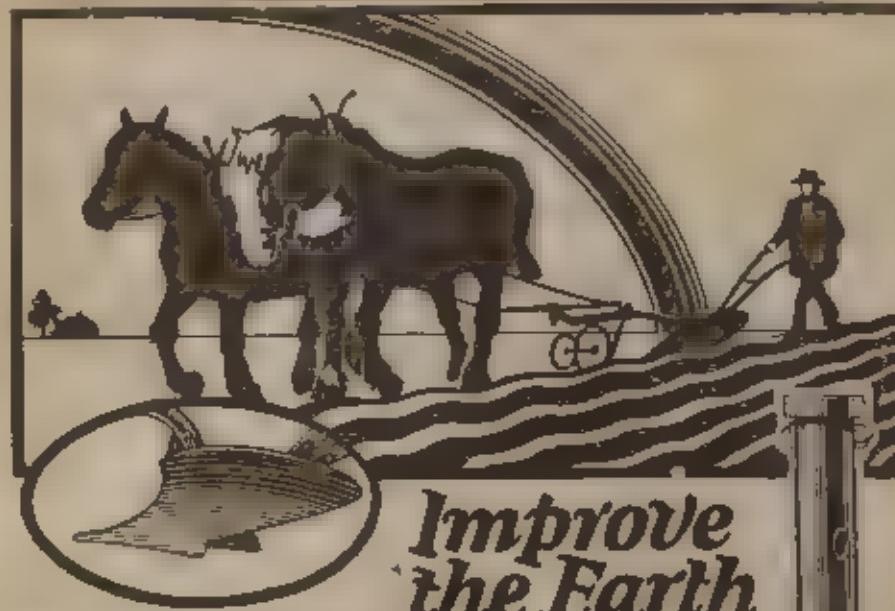
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First the plough point which breaks up the unsympathetic soil. Then the plough forming furrows in the freshly-broken surface. Then the air and moisture following the furrow aerating the soil.

The Agriculturist knew this basic truth years ago. The radio listener is rediscovering it to-day. The patented plough point of the Climax Radio Earth breaks up the soil. Then the body of the tube with its surface projections forms furrows and small water-courses in the ground. The moisture finds its way through these water-courses, and makes for perfect electrical contact. This is the thorough and systematic way the Climax Radio Earth does its job. If you want to get the best out of your set, get a Climax Radio Earth, the low loss direct-tubular earth. Far better than the old fashioned water-pipe or gas-pipe earth. The latest pattern is provided with projecting flanges which break up the earth around the tube, thereby preventing any rocking of the tube in the ground.

This well-proven improvement to your wireless set-day and earn the importance of a perfect earth. Ready to use. Price 12/-

Length 10 ft. Weight 1 lb. Price 12/-

Now consider your aerial. It is essential to your wireless reception. Get the **CLIMAX INSULATED SHOCK ABSORBER SET FOR AERIAL INSULATION DE LUXE**. By fitting one pair of Climax Insulators linked with a Climax Shock Absorber Spring at each end of a single span wire, the insulation is as nearly perfect as can be desired, while the aerial wire is relieved from sudden strains due to moist sway or buoyant rope shrinkage.

One Climax Insulator (Bead. Design No. 708718) will stand a lightning flash-over voltage of the ordinary sheep shell type, while it has far less capacity to earth.

It is made of the same High Tension vitreous porcelain as the Climax Radio Earth. The Climax Shock Absorber Spring is made of a special alloy which will not stretch. It will stand a direct pull of hundreds of pounds.

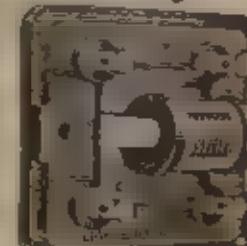
It is a very strong and durable self-insulating set, insulating on all antennas.

PRICE One Climax Insulated Shock Absorber Set, comprising four Climax Low Loss Insulators and two Climax Shock Absorber Springs. 3/- per box. Climax Low Loss Insulators, boxed separately 1/- per pair. Climax Low Loss Aerial, 12/- 6/-

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Based on the multi-gap, quenched spark principle. Provides atmospheric space charges and lightning discharge with a safe earth path to earth of very low resistance.

It is not necessary to fit the set whether to use or not. NO SWITCERS NECESSARY. The silica insulating discs and series multiple gaps ensure complete absence of shunting effect, leaving your signals at maximum strength. The glass cover protects the gaps from becoming semi-conducting due to dirt, damp or other interference. Equipped with a Climax Lightning Arrestor, an aerial is a positive protection against lightning. Instead of being a source of danger. Price 7/- complete ready to fix.



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FOR more than 15 years the name Brown has been recognised throughout the electrical industry as a name to conjure with. First the famous Brown Relay — used by Cable Companies throughout the world — then the superb A-type Headphone setting entirely new standards for sensitiveness.

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The new H.4

A miniature Loud Speaker 10 inches high. Finished in a rich brown colour and fitted with standard BROWN copper lead in various lengths fittings. Resistance of 2000 ohms.

30/-

If the Trade have difficulty in obtaining Brown Wireless Instruments may obtain write or call without delay.

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1000

B.T.H. New Type AMPLIFIERS

Amplification of the rectified signals is not merely a matter of increasing the volume of sound ; correct tone values must be maintained so that the loud speaker will respond to the notes of the double-bass with the same readiness as to those of the piccolo. This can only be assured by correctly designed and built amplifiers.

B.T.H. New Type Amplifiers are designed and built correctly, and the inclusion of the latest B.T.H. Transformers definitely ensure uniform amplification over a wide range of frequencies.

SINGLE STAGE AMPLIFIER.

This amplifier is enclosed in a handsomely finished wooden box and all the battery connections are brought out by means of a multiple braided cable fitted with identification tags. A dual element rheostat is provided whereby either bright or dull-emitter valve can be used. Provision is made for the application of necessary grid bias.

Price (without valves or batteries) £3 8 0

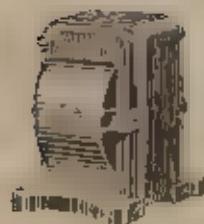
Royalty — — — — — 12 6

TWO STAGE AMPLIFIER.

This amplifier is built on similar lines to the above and is fitted with a switch so that either one or two valves may be employed. As in the case of the single stage amplifier the battery connections are brought out by means of a cable. Dual rheostats are fitted for the use of either dull or bright-emitter valves. Grid bias leads are also provided. This amplifier is the ideal for loud speaker reception of perfect tonal quality.

Price (without valves or batteries) £6 5 0

Royalty — — — — — £1 5 0



B.T.H. L.F. Transformer

Here is a photograph of the B.T.H. L.F. 9, an example of the results of extensive research and experience. The connections are mounted on to a bottom of wood, making up a most compact and perfectly insulated construction.

Insist on B.T.H.—the Best of All.

2400

Advertisement of The British Thomson-Houston Co. Ltd.



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Two Stage

Ask your dealer for a demonstration, also for Leaflets R 7430 and R 7335.



X IRREFUTABLE FACTS! X



From a trader

"I have just tried one of your "Mighty Atom" and find I must tell you the results I think I have tried nearly every crystal existing on the market and have been experimenting nearly 20 years with them. Last night on a crystal set your "Mighty Atom" was the best I had in three times that time. Last at the same time, one being that much."

Birmingham

"I am writing this letter to express my satisfaction to you on putting into the wireless market such a wonder full crystal as the "Mighty Atom". I think it is as good as any I have tried lately. I have bought the last Atom beats the lot the 10 W. D.

Chelmsford

"Many thanks for so promptly despatching Crystal. It is not exactly all you claim for it and then some. We are quite 70 miles from London yet I can get a clear and good reception on your crystal. With three others I tried I could not get a signal although at 500 ft. above sea level."

Bertham

"I have tried about half a dozen different crystals but "Mighty Atom" purchased a week ago has given me the best result I have found. It is the easiest to buy in any shop. Being sold at any rate, I am never bad."



STOCKED BY ALL BRANCHES OF THE WORLD FAMOUS WOOLWORTH'S STORES

Insist on the Mighty Atom!

Croydon

"I am writing to say how very pleased I am with the Crystal you sent me about a fortnight ago. It only cost £1.00 but I find it far better than others I have tried. In these days this may be so soon as to permit me to work Thursday evening till nine o'clock as to parallel and hear music distinctly at a distance of six and seven-quarters of a mile without the help of any amplifiers at all."

Barnstaple, Devon

"Having used practically all makes of crystals, I decided to try your "Mighty Atom". I only do so because the local station carries on 1000 W.P.T., but have had difficulty in getting Manchester up, a thing that I have tried before but have failed."

Rutherfordshire

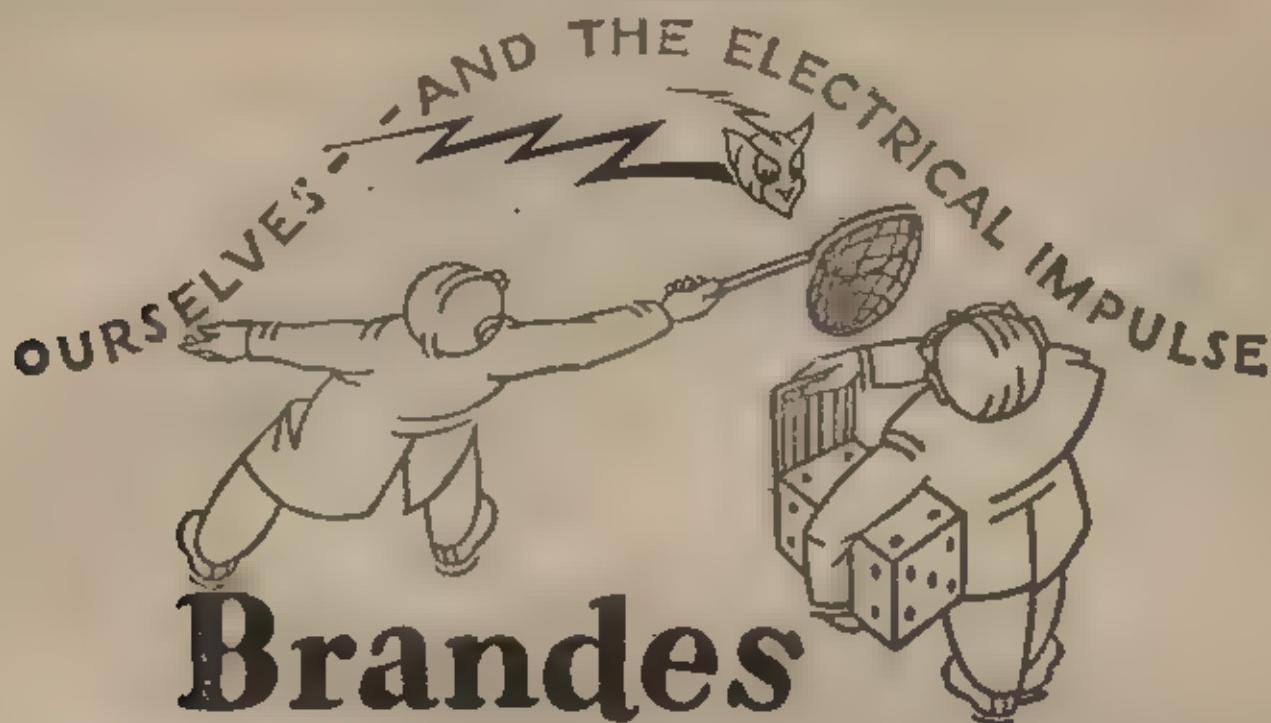
"I thought I would purchase one of your "Mighty Atom" crystals and try one. I might as well as you I was astonished with the results and found every part of it satisfactory and as far as good as any crystals I have purchased at £1.00 each."

Messingham

"Kindly forward at your earliest convenience another of your "Mighty Atom" crystals as I require two more for a friend who is adopting the set. He is the best I have tried and I have paid as much as £1.00 for them."

South Shields

"I received the "Mighty Atom" crystals in due course and am pleased to say the test by have found a better than crystals I have been using at these rates the money is well spent on another to come and I will do."



Brandes

HULLO! What do you fellows want me for now?" "Come along, you young imp. Our laboratory experts want a word with you!"

"Shades of Geneva! They want my advice again. Still, take the net and cage away, and I'm with you. You Brandes people have a little more understanding than most: you consult me with due humility. Others, without any knowledge of what I demand, force me to speak. I become refractory; their instruments reproducing radio sound talk less naturally in consequence. You know, they really ought to study me a little more. Here I am, at the beck and call of every soul interested in radio, from a high power station to myriads of embryo Senatore Marconis. I recommend a study of

radio acoustics, which means the study of transforming myself, the electrical impulse, into audible sound. I, being the electrical energy, walk right into the receiver of Tom, Dick or Harry, carrying the voice from the studio. To be able to talk just as naturally as the people in that studio, I must have the correct scientific elements built into the instrument which reproduces the sound. You chaps have been the only radio builders to consult me to that end. I know you've worried me for seventeen years, but I appreciate the tactful consideration which went with it. I hope you have benefited by my advice, by what I hear of Brandes instruments, you have. Well, lead on to the laboratory, gentlemen; I have an appointment at 210 after lunch."

THE TABLE-TALKER

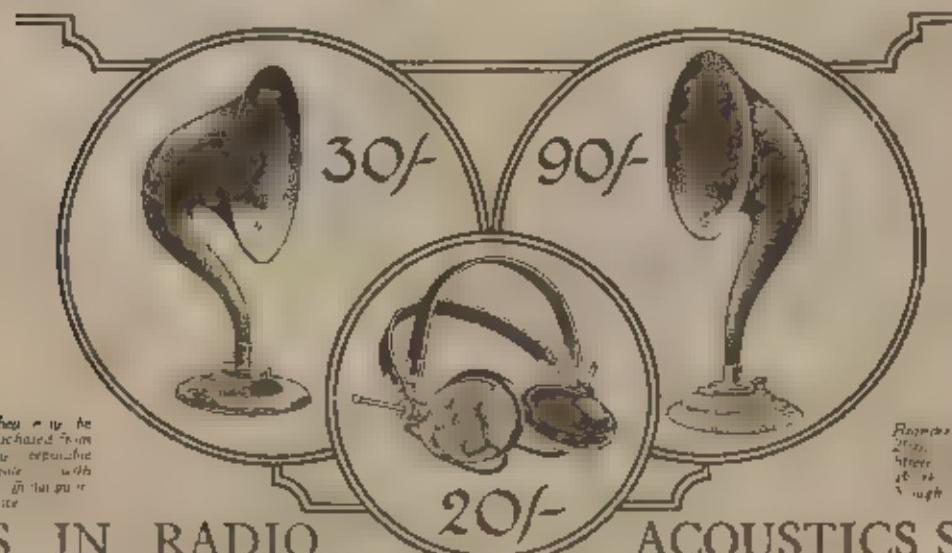
Material used in the construction of goose-neck in a semi-matt metal & lacquered. Adjustable Height 8 in. Natural brown with padded base.

MATCHED TONE HEADPHONES

The synchronised effort of both receivers discloses a greater sensitivity and volume and uses tone. Light, comfortable and sturdy.

THE BRANDOLA

Greater volume with minimum current input. Large diaphragm gives fullness to upper and lower registers. Walnut plinth and electroplated fittings.



EXPERTS IN RADIO

ACOUSTICS SINCE 1908



Play the 900-Metre game with an Ethophone Duplex.

Have you read about the new 900-metre game described recently in *Amateur Wireless*? This fascinating game, which can be played with an Ethophone-Duplex Receiver, is quite simple, the idea being to determine the speed, position, and direction of the aeroplanes flying on the various Continental routes. It is well known that the wireless telephony of aerial "traffic" is transmitted on the 900-metre wavelength. Thus, the Ethophone-Duplex, which has interchangeable coils, can be used for ordinary broadcast reception or for this interesting game, of which full particulars are given in the issue of *Amateur Wireless* dated October 24th. A copy of this issue and a leaflet on the Ethophone-Duplex will be sent free on receipt of the coupon below.

The Ethophone-Duplex is a two-valve receiver which gives loud speaker results 20 to 25 miles from a main broadcast station, and about 100 miles from Daventry. The price of a complete installation, including this receiver, is £12 0. 0. with licence.

The Burndept Range includes everything for radio reception, from components to complete installations.

Complete Loud Speaker Installation, including Ethophone-Duplex, with coils for 300-500 metres and Burndept Super Valves, Ethovox Junior Loud Speaker, Accumulators & 1 Battery aerial equipment and licence. £12 0. 0.
Cable 100 and 500 for 900 metres. £1 1/2.
Lead Telephone. £1 2. 6.

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HEAD OFFICE: Aldine House, Bedford St., Strand, London, W.C.2.

Branches and Agents Everywhere.

CUT HERE

To Burndept Wireless Ltd., Aldine House, Bedford Street, Strand, London, W.C.2

Please send me Leaflet No. 284, a copy of *Amateur Wireless* dated October 24th.

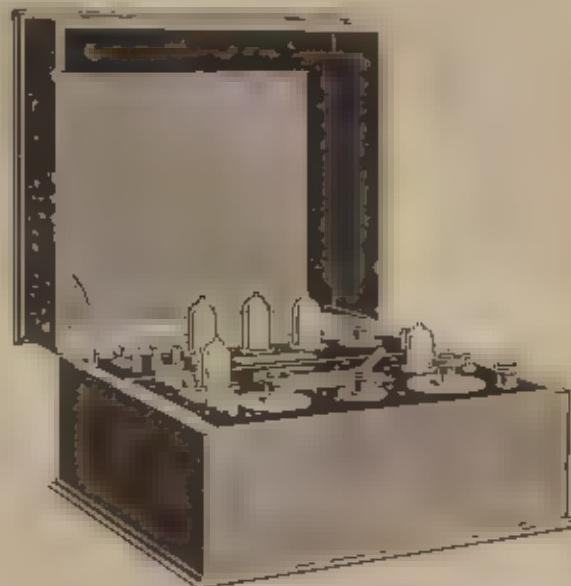
NAME.....

ADDRESS.....

DATE.....

Radio Times 20-11-25

Music and Speech



The aim in the design of the Cosmos Universal Valve Sets has been to obtain the most perfect possible reproduction, both of music and speech, and it will be found that the tone is wonderfully pure and the articulation clear.

The Cosmos Universal Valve Sets embody a number of remarkable and important features. They are highly sensitive and selective with a long range. They possess the maximum efficiency over a wide range of wave-lengths. They are extremely simple to adjust and operate, and the best results can be obtained by anyone without technical knowledge. Any types of valves and either accumulators or dry batteries can be used without alteration to the sets. Each set is individually tested before leaving the works.

COSMOS RADIO VALVE SETS

5 Valve Set, V.S.6 in Hardwood Case, £22.5.0
without accessories, but including royalties

From all Wireless Dealers

Wholesale only: METRO VICK SUPPLIES, LTD
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Phone ALBemarle 5-1200

"Every one a good one!"



HERE'S more than just a filament, anode and grid in Master Valves. I know because I assemble them. They are just like children to me. Each contains personality—my own personality. This great family of Mullard Valves passing through my hands before it is scattered all over the world must live up to the standard set by those that have gone before.

There are great trans-world record results behind my Master Valves, and they know it.

Even if they will never be given the opportunity to achieve thousands of miles of perfect reception, they will know how to give supreme excellence at the shorter ranges of broadcasting.

You can have faith in my valves.
Every one is a Master Valve.

Mullard

THE MASTER VALVE

Leaflet V.R. 26, free from any dealer, gives complete information, prices, etc.,
of all Mullard Receiving Valves.



ADVT. THE MULLARD WIRELESS SERVICE CO. LTD., NIGHTINGALE LANE, BALHAM, LONDON, S.W.12.

Popular Music Travestied. No. 2.



"I'll see you in my dreams!"

After an unpleasant evening, wasted by experimenting with various makes of crystals, none of which give the reception you KNOW your set is capable of, you retire to rest and dream of the "Perfect Crystal." On waking you wonder if it exists only in your dreams. However, if you call at your usual radio dealer and offer him one shilling and sixpence in exchange for a large box containing a piece of Russell's Purple Label Hertzite, you will soon discover the "Perfect Crystal" is not only a reality but is easily procurable from all first-class wireless dealers.

"Once tried—Always used."

Look for the registered trademark and the signature, "L. G. Russell."

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SAVE 6/8 IN THE POUND

By buying direct from us, you save the middleman's profit. What previously cost 20/- you can now obtain for 13 4d. All goods are fully guaranteed, and sent packing free, carriage forward on seven days' approval. Fill in coupon below, and forward with remittance.

GRAND THREE VALVE SET



complete with H.T. Battery 6V Accumulator (25 Ah), 3 Louden Valves (4/6 each), 1 pair of Headphones (11/6), Aerial and Ins. wire (3 cwt) and Marconi Royalty paid. **Court Price £22 16 6d. £14.10.0.** Undoubtedly one of the finest sets on the market. Mounted in a beautifully finished cabinet with folding doors it presents a handsome and attractive appearance. By a highly ingenious arrangement the power of a four valve set is obtained though only three valves are actually used. This set should give satisfactory Local Reception results in all parts of the country.

SET ONLY, with H.T. Battery and Marconi Royalty paid, **£11.17.6**

LITTLE GIANT ALL STATION TWO VALVE SET

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£6.15.0

This is one of the most useful sets in the market. It is easy to tune, and simple to operate, providing ample power for Loud Speaker Work.

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Please write clearly in plain black letters and register cash or treasury notes.

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14-2

Clarity first!

The first thing you must consider about your valves is purity of reproduction. You don't want to amplify distorted sound and therefore your reception must be clear in the first place.

These three types of Cosmos Valve will give you distortionless results, in addition to the other services they render.

DELL Daily Express one A.45 Bright Emitter per
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This combines remarkably efficient rectification with good high and low frequency amplification and works successfully off a single 2 V. A. M. battery or dry batteries.

This type is an excellent "General Purpose" valve which gives brilliant results. It combines the advantages of other high- and low-frequency valves in the one valve.



TYPE S.P. 18. (Red Spot) is a powerful amplifier, and using as it does one-sixth less in filament consumption than the ordinary bright emitter is economical for general purpose work 12/6

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The Amplion Pedigree

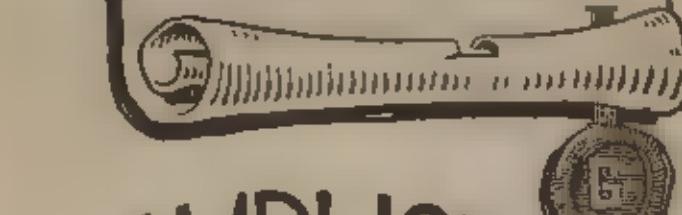
The reason why the AMPLION is undeniably the finest Loud Speaker and recognised as the World's Standard.

It will be seen that the AMPLION consistently produces a wider, a louder demand, in the field of early development in Loud Speaker design and construction.

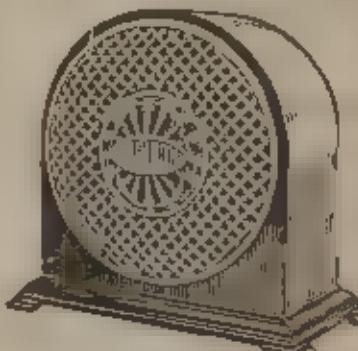
Thirty-eight years ago . . .

- In 1897 Mr Alfred Graham demonstrated the first practical Loud Speaker.
- In 1898 GRAHAM Loud Speakers placed upon the market.
- In 1899 First used in the British Navy. Transmitters applied to photographs for Loud Speaker reproduction.
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- In 1901 Water-tight Loud Speakers Patented. Fitted on board many warships and merchant vessels. Telephone Submarine Signalling System devised.
- In 1902 Complete Loud Speaker installations on central battery plan, erected on warships as sole means of communication.
- In 1904 The most extensive naval installation to date including an exchange system fitted on H.M.S. "Dreadnought."
- Towards Graham Loud Speakers applied to all sorts and conditions of service at home and abroad, ashore and afloat.
- To 1919 No less than 12,000 ship installations carried out.
- In 1920 AMPLION Loud Speakers produced for Wireless and "AMPLION" Trade-mark Registered.
- In 1922 AMPLION standardised by leading manufacturers of radio apparatus.
- In 1924 At Home AMPLION sales exceed those of all other makes put together.

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KONE LOUD SPEAKER

Louden VALVES

SAVE 6/8 IN THE POUND.

Three valves for the price of two. That's what our new policy means to you.

Where you paid twelve shillings for a 4-Volt Dull Emitter Valve you now pay eight.

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Type F1 (the Plain Louden) for detection and L.F. Amplification	Filament Volts	4/-
Type F2 (the Blue Louden) for H.F. Amplification	Filament Amps	0/-

Anode Volts ... 40-80

DULL EMITTERS.

For 4-volt Accumulator 8/-
For 6-volt Accumulator 9/-

Type FER1 for detection and L.F. Amplification	Filament Amps	0/-
Type FER2 for H.F. Amplification	Anode Volts	40-80

Note. These valves take only one-seventh of the current consumed by most bright emitters of other makes, and work straight off a 4-volt or 6-volt accumulator. They can be substituted for bright emitters with no increase in filament resistance or set.

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Write for free catalogue of other Fellowes Wireless Products.

To The FELLOWS MAGNETO CO. LTD.

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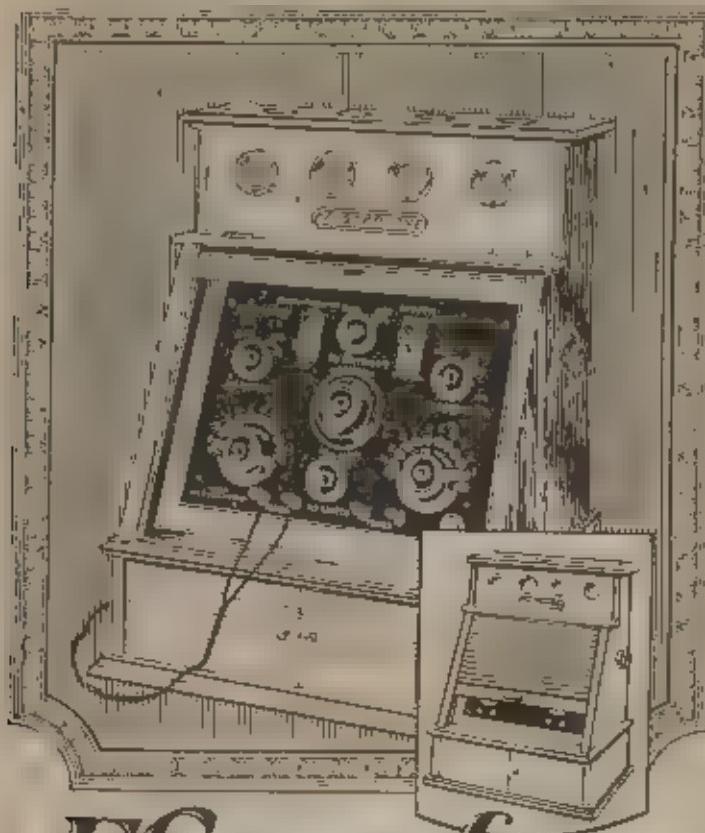
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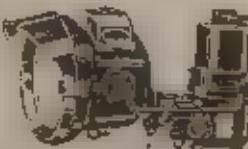
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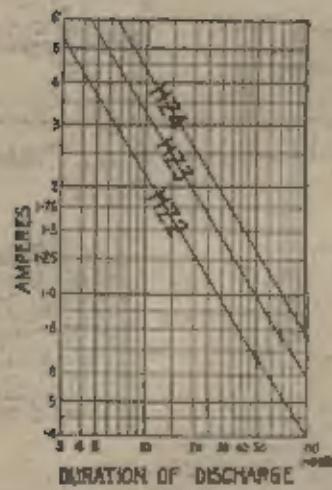


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				W.	L.	H.		Cell only Uncharged.	In Container Type O	
3 Volts (1 Cell)	1-HZ2	40	1½	4½	2½	7½	6	17 6	1 3 6	
	1-HZ3	60	2	4½	3½	7½	8½	1 1 0	1 8 0	
	1-HZ4	80	3	4½	4½	7½	10½	1 4 6	1 12 6	

These capacities, though ACTUAL, are only obtainable on slow or intermittent discharges (see curve).

N.B.—For 4 or 6 volt batteries, 2 or 3 cells respectively can be used, and assembled in any convenient manner.

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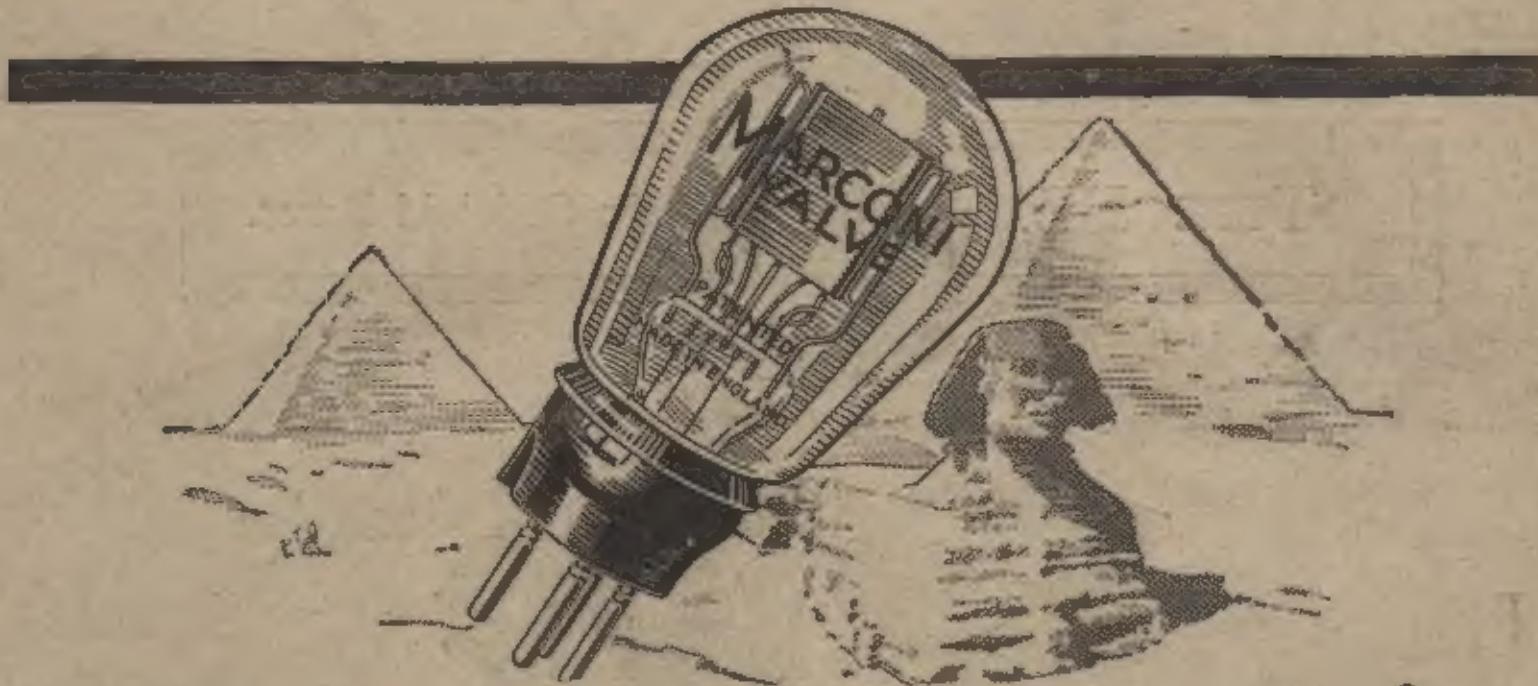
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